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May, 1975

VOGUE

(INCORPORATING VANITY FAIR)



FRANCESCO SCAVULLO

COVER: **Super fashion!** The wide, baring neckline—the neckline to watch!—the loose roll-up sleeve—Geoffrey Beene's cool blue breeze of a dress in Gandini silk crêpe de Chine, with a darker blue stripe on the skirt. About $360. At Lord & Taylor; Nan Duskin; Harzfeld's; Balliet's; Neiman-Marcus; Liberty House, Hawaii. M & J Savitt blue onyx earrings. At Bloomingdale's. . . . **Super beauty!**—fresh-this-summer Cool Watermelon lipstick and new Comb-On mascara in black. Eye makeup and Fresh & Lovely face makeup—both by Maybelline. Hair, Maury Hopson. Way Bandy did the makeup.

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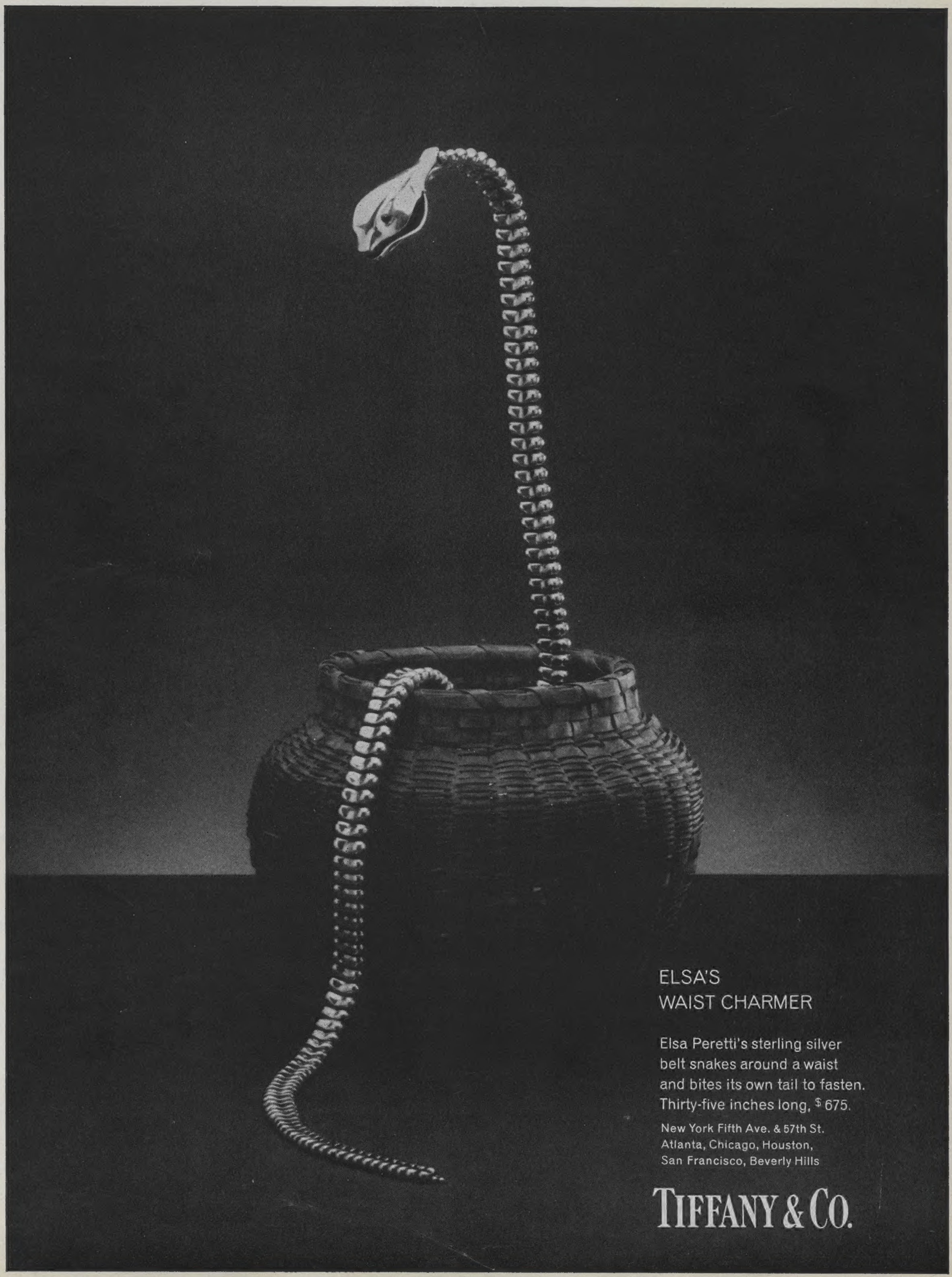
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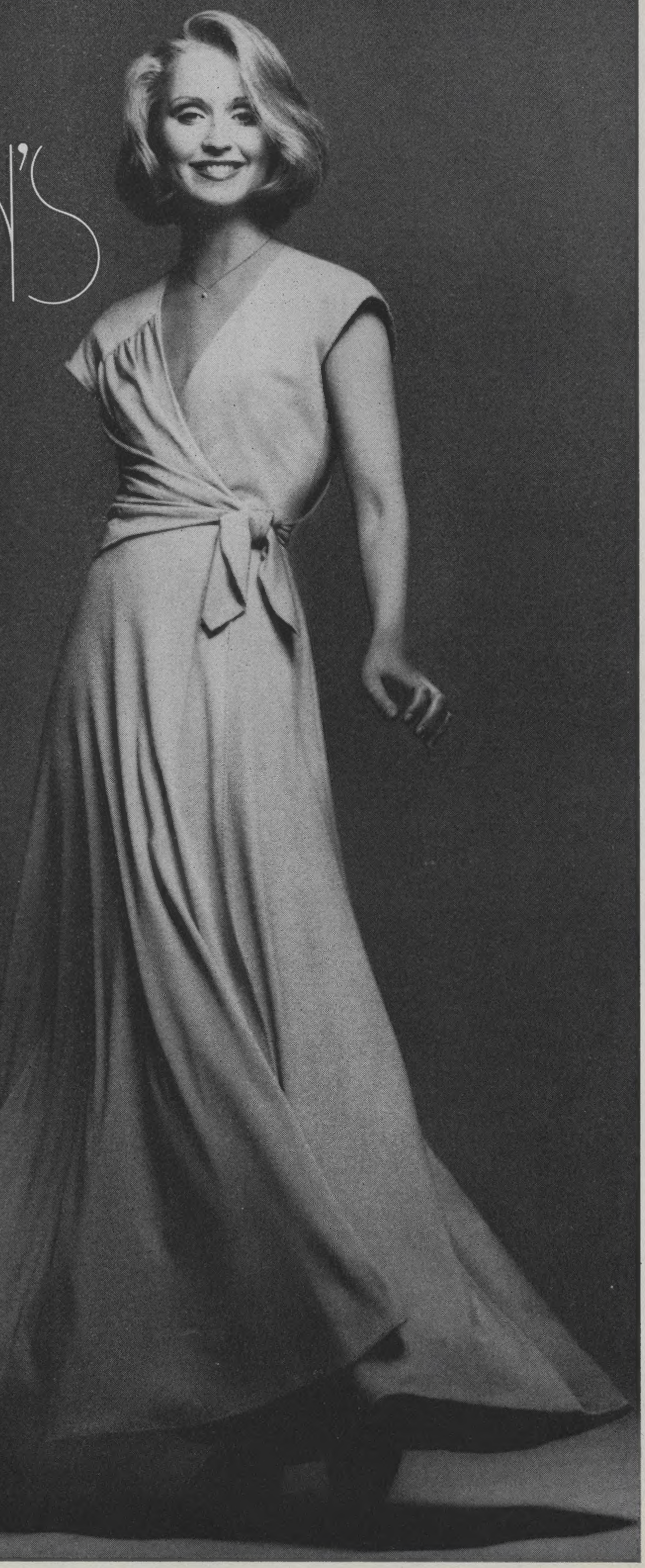
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HOW CAN YOU BE STRANGERS AT THE CLUB MEDITERRANEE/PLAYA BLANCA

The Blazer Suit by Estévez



There he was. Those eyes. Had it been at the Club Mediterranee in Guadeloupe or Marrakech? No matter. I'm not the same woman. My Estévez white blazer 72.00 and pants 42.00 have the sheltered look of linen. 8 to 16 sizes. They're rayon/polyester and as imperturbable as I am.

Hardly talking, we lost ourselves to the sunshine and seduction of this Mexican valley hidden between Puerto Vallarta and Manzanillo. Hacienda bungalows hugging the terraced hillside. Bougainvilleas growing wild as weeds. We stopped by the Boutique, poked about the arts and crafts workshop. Counted one, two, five tennis courts. At the ranch, we watched the horseback riders heading for the leisurely trails in the hills. It was heaven. Every step of the way.

The next morning I followed my instinct. Skinnied into a white Estévez bikini. A few black polka dots, a few yellow roses. That was it. Nylon and lycra spandex, 6 to 14 sizes 26.00. He was waiting. We just took it from there. Soaked up the sun by the pool. Scuba dived at the beach. Snorkeled. He was rather good. But my mind was on the catch of my life.

You have to rest sometime. I covered up a bit of my tan with a scarf dress that's the take-off of my bikini. A luscious floating little arrangement of triacetate and nylon 50.00. We people-watched (fantastico!) and sipped Margaritas on the terrace. This is the life. Credit cards, currency, all valuables checked when you arrive. Along with your identity.

You throw away the rules at Playa Blanca. No phones, no newspapers. No complications. I kept cool through it all in my cotton short set. 6 to 14 sizes. White with the names of the world's other playgrounds printed in blue. The bicycle shorts 48.00. The T shirt body suit in faded blue denim color polyester knit 30.00. And the short jacket 56.00 was a perfect breeze-breaker when we went sailing in the calm blue bay. Funny, he still hadn't asked my name.

The nights are never long enough at Playa Blanca. That French cuisine was almost sinful. We took in a show at the Cabaret. He danced my feet off at the Discotheque. My guardian angel must have made me pack the Estévez dress. Nothing but a slither of white nylon jersey with a shirred halter. The rest. Me. 6 to 14 sizes 156.00. He slipped the fringed scarf 42.00 about my shoulders and we wandered along the beach. We walked and walked in a world all our own. With a million stars lighting our way. The natives came down and began sweeping the beach. I had called it a day, until he murmured "When did you remember me, Rene?"

"Almost from the start, Peter."











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View of Vallehermoso, La Gomera



Carpet of Flowers, Las Palmas, Gran Canaria



Harvesting wheat in Tahiche, *Lanzarote*



Playa del Ingles, Las Palmas, Gran Canaria



Native costume of the island of *La Palma*

Spain and Saks Fifth Avenue Explore the Blissful Canary Islands

Mythical, mysterious, deliciously secret . . . The Canary Islands, year-round vacation haven. Columbus stopped here en route to America . . . now Americans are discovering the many charms of these fabled islands . . . called "Fortunate" and "Blessed" since antiquity. Whatever your fancy, you'll find it in the Canaries: beaches lulled by Trade Winds, rare and unique gardens, towering sleeping volcanos, ethnically beautiful and friendly people, a shopper's delight . . . and exotic foods. Best news of all, these paradise islands, one hundred miles off the coast of Africa, are happily still great bargains and you can fly there on Iberia, the airline of Spain, directly from New York. The Canary Islands are two Spanish provinces, one Santa Cruz de Tenerife; the other, Las Palmas.

On the following pages, Saks Fifth Avenue focuses on just one of the seven exciting Canary Islands: Tenerife.









Tenerife:
Come fly away to this Canary Isle's fabled sunlit Wiles

You're on the ground and in the air, so incredibly clear it seems to make the sunlight dance. 'Bienvenido,' Tenerife. 'Hasta Luego,' Iberia Airlines and gracias for a wonderful flight. There's the scent of roses and lemons, the delight of smiling faces and it's love at first sight so you can't wait to enjoy every minute of it.

Arriving at Los Rodeos International Airport, far left, Anne Klein's most companionable get-togethers, beginning with her flared wrap skirt. Navy polyester and cotton, white top stitching, 4 to 14, $70. Short-sleeved white nylon polo, small, medium, large, $36. Continuing the easy-going exchange, her lace-up front pants in white stitched navy polyester and cotton, 4 to 14, $70. White nylon tank top, $26. And matching cardigan, $40. Both small, medium, large. All in our Anne Klein Corner.

Taking in Tenerife topography, top, refreshing breezes at Garachico. Center, paying respects to 'Teide,' Tenerife's famed guardian mountain, with 'El Pico,' the tallest peak in Spanish territory. Bottom, exploring nature's 'swimming pools' at Caleton de Garachico.

This page, into the swing and fun at the fabulous Hotel San Felipe in Puerto de la Cruz. At the net, navy and green striped bodice white dress with flare, hand crocheting at hem and neckline, $38.

Serving, navy bordered and belted ribbed top dress, hand crocheted edging, $44. Both for 6 to 14. Matching hand-crochet detailed white cardigan, $38. White bikini pants, $10. Latter two in small, medium, large. All to your ad-vantage for travel in acrylic knit. The Active Sports Shop for Women.





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Flirting with the sun and surf, here, Anne Cole's delicious banana leaf print beach treats, in white \ tracings on black. (What could be more intriguing on Tenerife's legendary sparkling black sand beaches?) Capturing the easy splendor of Playa de san Marcos, at left, unstructured bra bikini, nylon and spandex, 6 to 14, $19. To-the-toes matching skirt, nylon, small, medium, large, $30. Meanwhile back at the Olympic-size pool at the Hotel San Felipe, at right, bra-cupped maillot, criss-cross back straps, nylon and spandex, 8 to 16, $28. All exclusively in our Sand and Sea Shop.



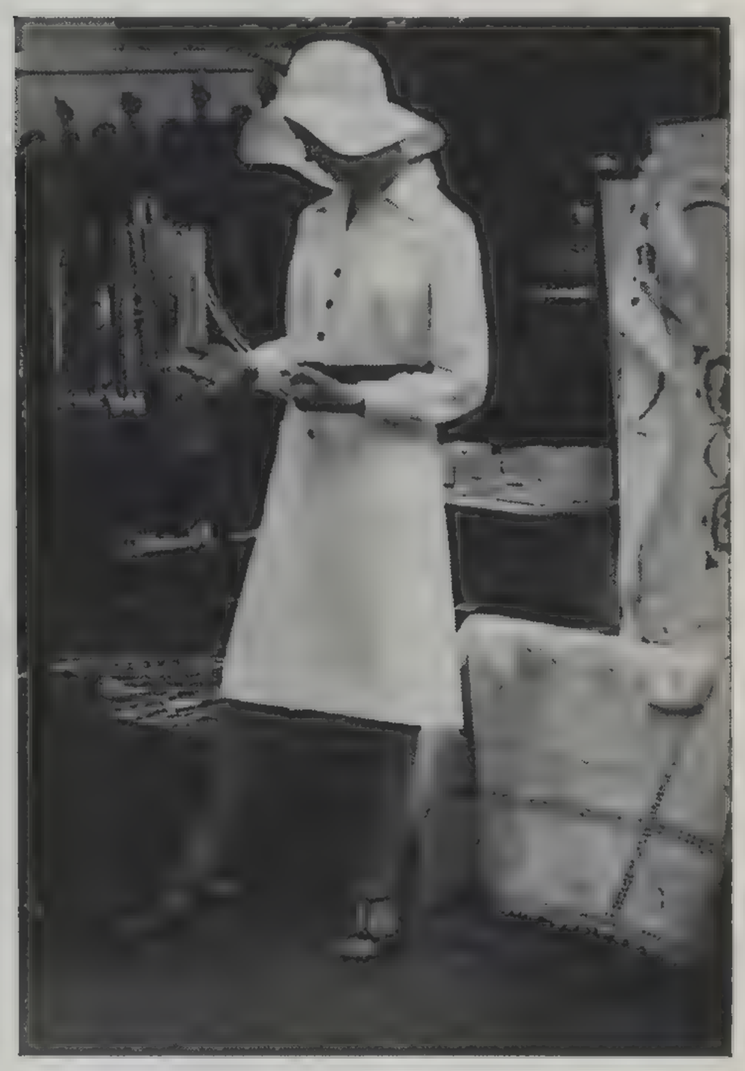
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Come explore our Beautiful Inspirations for Tenerife's Temptations



On location at the picturesque harbor, the 'Muelle' at Puerto Pesquero. Watch the fishing boats land, then dine on the most wonderful Red Snapper of your life in a colorful 'Typico' restaurant.

Cast your own glow as you go in the softest, bodyskimming and loving shirtdressing by Stan Sherman. Collared large, with two super-size hip pockets in the magic of moonbeams white with night black buttoning and belting. In cotton and polyester crepe, 6 to 16, $118. Exclusively in our Sportdress Collections.

On your way, at right, see the famous drawn-thread Canary Island linen at the Mercado. And, at bottom, exchange compliments with a young admirer as he wheels about the Calle de Lonja.





Saks Fifth Avenue



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Vogue Art — **By Barbara Rose**

FANTASY VS. REALITY

The news is conceptual architecture, recycled buildings

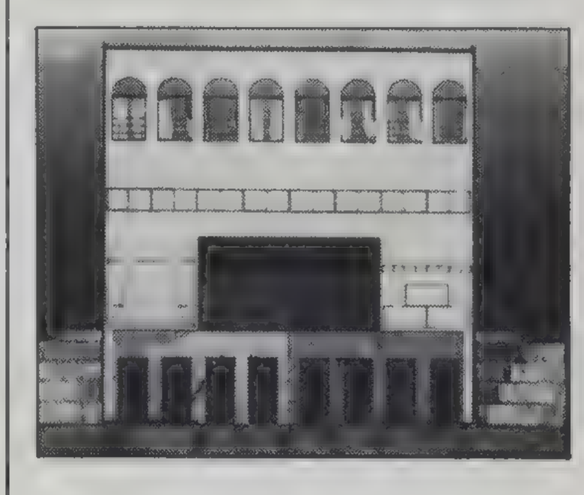
When the recession-depression (call it what you will) hits the arts, painters can turn to drawings, sculptors can work in plywood instead of steel. But what is the poor architect to do to economize? Stag-flation in building construction has impelled architects to begin thinking more imaginatively as well as more practically. This month, two new directions: conceptual architecture—visionary projects not necessarily designed to be built—and recycled buildings—the renovation of old but sound structures now put to new uses—provide stimulating examples of creative thinking.

At The Museum of Modern Art, Emilio Ambasz, MOMA's thirty-one-year-old Design Department whiz kid, has collected fifty recent drawings by American and European architects of imaginary structures probably never intended to be built. The drawings themselves range from the elegant to the ludicrous, provoking admiration or just amusement. With titles like "Villa of No Consequence" and "Temple for Erotic Dances," they evoke nostalgia for ancient civilizations as well as frustration with the strictly utilitarian function of much of modern building.

One charming poetic metaphor is Argentine Rodolfo Machado's "Fountain House," an eclectic composite of fragments of architectural history. The streamlined façade recalls Josef Hoffman's Palais Stoclet in Brussels, an early modern masterpiece; an underground fountain flowing from the house to cascade down staircases is reminiscent of Rome's baroque fountains. Eerie empty windows with flying curtains suggest the haunted atmosphere of fellow Argentine Jorge Borges's fantastic tales.

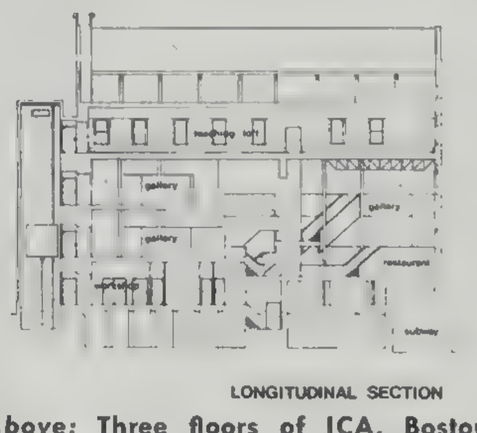
A futuristic approach to architectural memory is a common theme of the MOMA show, which is called "Architectural Studies and Projects"; but the

Below: **Rodolfo Machado's architectural drawing "Fountain House"**



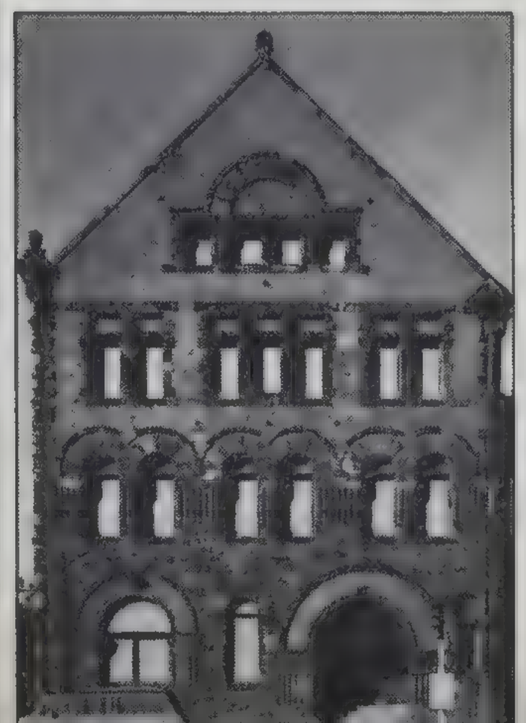
motive behind the renovation by Boston's Institute of Contemporary Art of a nineteenth-century police station with entry through a classic Richardsonian rustic facade is quite the opposite: conservation of fragments of the existing past for use in the present.

The new ICA building, opening May 4, has a top story for teaching ateliers, a second floor of five thousand square feet for contemporary art exhibitions, and a ground-floor gallery and restaurant—intended as a meeting place for students, artists, and a growing community of Bostonians excited about the latest developments in film, video, performance, as well as experimental painting and sculpture. ▽



LONGITUDINAL SECTION

Above: **Three floors of ICA, Boston: ateliers, gallery, restaurant**



Left: **Once a police station, the new quarters of the Boston Institute of Contemporary Art boasts a classic Richardsonian nineteenth-century façade, preserved as a permanent landmark.**

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UP FRONT

What to see, read, listen to, and watch for . . .

movies

★★★Janis
A documentary, carefully edited so as not to embarrass the great singer's parents. Daring, rebellion, and funk (death is as funky as you can get) not even hinted at. Instead, we get glimpses of the hurt child who transcends everything because she has the gift of translating pain into art: plumes in her hair, sheer or shiny cloth clinging to her fresh young body, tiny heeled mules on her rock-stomping feet, Janis was naked nevertheless. When she sang "Ball and Chain," that's all she wore; when she offered a piece of her heart, it was raw and pulsating.

Interviews, alternating with performances, reveal a Janis of wit and intelligence. When she returns to Port Arthur, Texas, to attend the tenth annual reunion of her high-school class, she recalls that once a doctor had told her mother that, unless Janis straightened up, she would be in jail or a mental institution by the time she was twenty-one. Her return, supposed to be triumphant, is made sad and telling by memories of this sort: the young woman whom nobody even asked to the prom, now a celebrity, can't hide how it still hurts. On the screen, her marvelous energy still makes one want to get up on the stage with her and stomp.

★★★A Brief Vacation
Vittorio De Sica's penultimate film: cool and beautiful. A woman who works in a factory in Italy supports her family and a demanding husband. She becomes ill with TB and is forced to go to a mountain hospital to be cured.

There, for the first time since she was a child, the woman has the time to read and groom herself, to dream, and to share in other people's lives. She falls in love with a male patient and they have a brief affair. When she is cured, she returns to her family, whom she does not hate but accepts.

This movie is a strange political statement. It shows what exists, but offers no solution. Perhaps acceptance of the transitory is one solution.

—★Movies To Miss
The Stepford Wives: A male conspiracy to do away with the troublesome blood-and-flesh variety of woman and replace her with an accommodating replica. Insulting to men and women. A rip-off of the women's movement by minor male movie moguls. *At Long Last Love:* Peter Bogdanovich's $7,000,000 mistake. A musical with songs by Cole Porter sung off-key and without humor, danced with six left feet, and acted as if ordering lunch over the telephone for one's boss. *The Great Waldo Pepper:* Robert Redford from barnstorming in a small plane to commercial aviation. A weak paean, soggy script.

—ROSALYN DREXLER

books

★★Kate, the Life of Katharine Hepburn
By Charles Higham (W.W. Norton). Caustic as lye, dribbling honey like a 'twenties movie mag, *Kate* has a quirky pleasure. With her luminous, linear beauty, her resonant, unmistakable voice, Katharine Hepburn has remained for decades a singularly powerful force in the movies even when the moguls called her box-office poison. We're lucky to have her.

Humphrey Bogart when he co-starred with Hepburn in *African Queen* said: " 'She'd say "yah" for "yes," "rally" for "really," sweetened tea with strawberry jam, shined her freckled face with rubbing alcohol. . . .' " Worried about her difficult neck, she hid it with scarves and high collars, pleaded for kindness in photographing it.

Higham documents Hepburn's arrogance, her intelligence, her discipline, her eccentricities, her dictatorial ways, her irritating, encompassing knowledge of the craft of making movies. When she and Spencer Tracy, her lasting love, made *Desk Set,* Henry Ephron, its coauthor, said: " '. . . at times [she's] a real pain in the ass. . . .' " Now, even more fascinating in her rare, scant roles, she drives through them like a racing tally-ho. Her facial bones are still a wonder; her flirty way, still strong; her comedic skills, a flash.

★★★Birth Without Violence
By Frederick Leboyer (Alfred A. Knopf). The baby not the mother is the center of this book, a flat-out miracle from the infant's point. Written by the distinguished French obstetrician Dr. Frederick Leboyer, who has delivered since 1953 ten thousand babies by his method, this persuasive book describes (with photographs) how his babies arrive, their faces calm. No screaming. No spotlights in the eyes. No noise. No upside-down dangle.

Dr. Leboyer wants the delivery room just light enough to see that all is going well, wants the nurses and the doctor whispering, thus emulating as much as possible the darkness and the comparative silence of the womb. The child's exit, its fierce struggle to be born are difficult enough without adding blinding lights and acid noise. To Dr. Leboyer, the next steps are crucial: Wait a few moments before cutting the umbilical cord; give the baby, warm and sticky, to the mother for love and slight massage for a minute or so rather than the dangle, slap, and cold scale. Logical.

★★Princess Alice: a Biography of Alice Roosevelt Longworth
By James Brough (Little, Brown). In this cautious biography of the enchanting and beautiful Mrs. Longworth, now ninety-one, Brough is almost too successful. He shows her as a brooding, unhappy, malicious, rebellious child and adolescent; as the gay, malicious, adored Princess Alice in The White House when Theodore Roosevelt was President; and as the witty, malicious wife of Nicholas Longworth, eventually Speaker of the House.

No stranger to power, Alice Longworth started her string of Presidents with Benjamin Harrison. In time, she held, tightly, her "snob power" which in Washington "equaled political power, and Alice gloried in it." Almost as absorbing as the portrait of the sometimes suffering Alice is the portrait of the Alice years in her various, social groups, plus the portrait of noisy, idealistic Theodore Roosevelt who, in his early Washington years as a Civil Service Commissioner, received from his wife a daily allowance of twenty-five cents.

★★★From Woman to Woman: a Gynecologist Answers Questions About You and Your Body
By Lucienne Lanson, M.D. (Alfred A. Knopf). For relief from nagging questions this is a marvel of a book. It lays down factual foundation for understanding women's bodies and what to do, if anything. No self-help, just the workings of the inner woman explained explicitly through brief questions and short answers. For instance, the doctor gives twenty-four answers on the Pap test for cancer alone.

Dr. Lanson tells what the brain has to do with the menstrual cycle —in fact, "almost everything." To the question: "How much blood is actually lost [in a period]?" she answers that the average woman loses "less than one-half cup." In her discussion of the possible accompanying cramps, she suggests that under certain restrictions and with specific knowledge of the patient, a synthetic progestin may be prescribed by a physician. To the question "Who else suffers from the cramps?" she wrote: "Employers."

The author swings carefully through sexuality in women, pregnancy, sterility, infections, irritations, to female orgasm in the 'seventies: this is a health book, not a sex manual. If your doctor (Continued on page 44)

theater



★★★★ Most intellectual hit of this Broadway season: Molière's *The Misanthrope* (1666), in Britain's National Theatre production, which stylishly zoops Molière's comedy into 1966 De Gaulle France. What makes *The Misanthrope* work? Diana Rigg, Alec McCowen, *left,* as star-sparkle lovers; Moiseiwitsch's decor; Harrison's outrageous adaptation—L.L.

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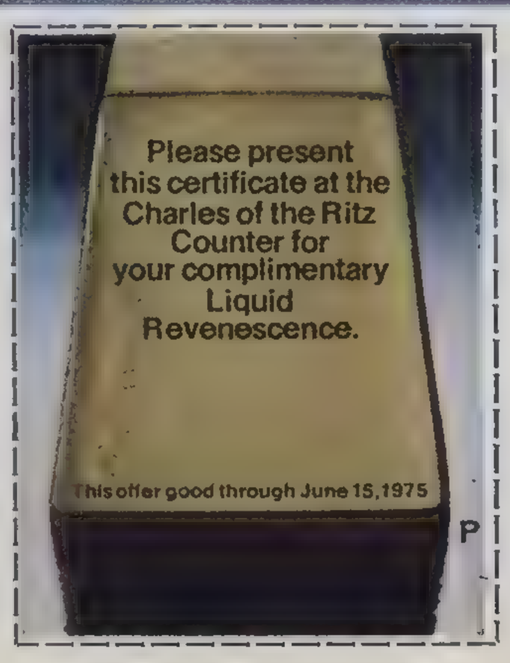
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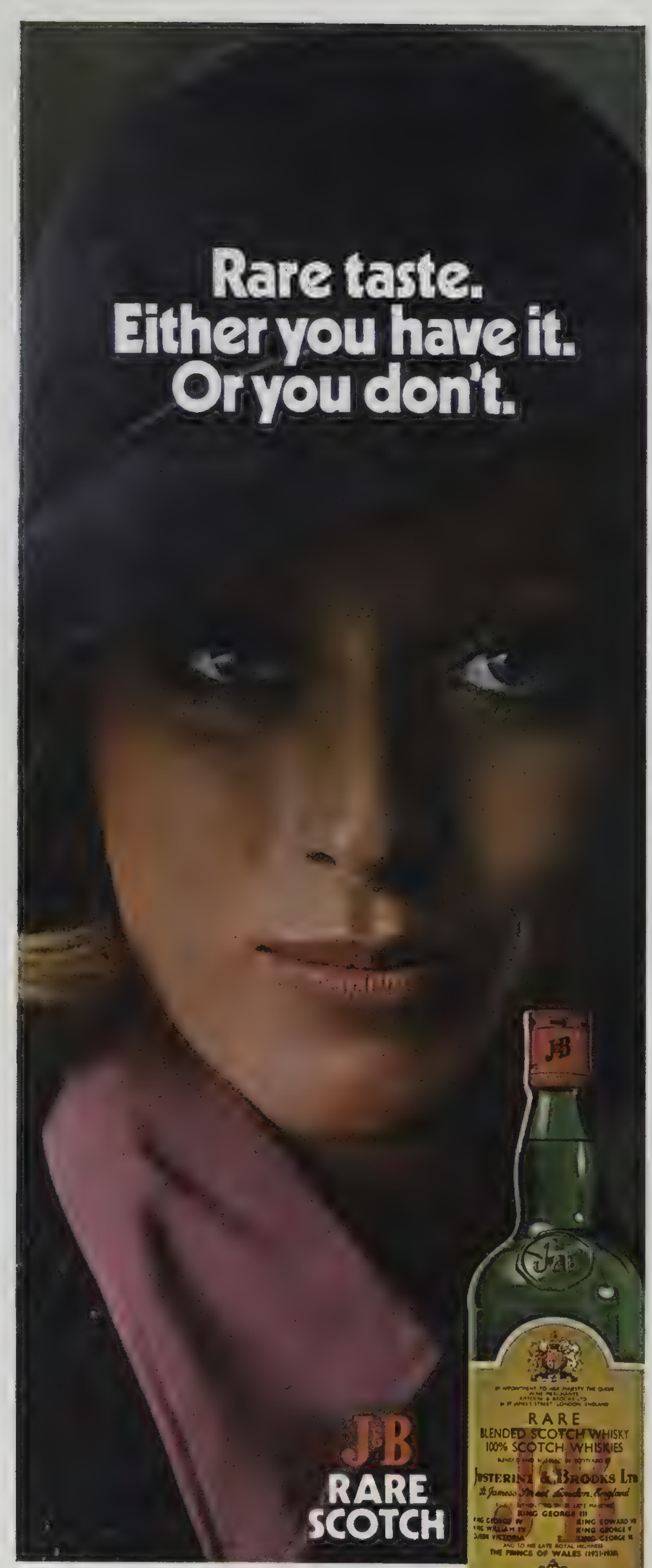
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CONTINUED FROM PAGE 38

gives you a brush-off, instead of a clear answer, Dr. Lanson has those answers but not the therapy. She's a pleasure.

—ALLENE TALMEY

art

★★★★ Monuments by Oldenburg in Minneapolis

When Claes Oldenburg first spoofed American King Kong bigness in his proposals for monuments—drawings of common objects enlarged to colossal scale—it did not occur to him the monuments could be built. But sometimes art outdistances reality. The widespread acceptance of his art finally allowed Oldenburg to make his fantasies come true in a series of giant sculptures of his familiar subjects: the "Geometric Mouse," "Fagends," "Three-Way Plug," "Standing Mitt with Ball," "Clothespin," and "Typewriter Eraser."

In an exhibition on view at the Walker Art Center in Minneapolis until May 25, the evolution of these themes is traced from early manifestations in notebook sketches through subsequent stages of drawings, cardboard models, and cloth "soft" sculpture. Hardness and toughness are emphasized in these factory-manufactured sculptures, which explore new techniques. With these new solid geometric works, Oldenburg seems to be saying good-bye to the soft 'sixties and hello to the austere 'seventies. As usual, King Claes manages perfectly to capture the spirit of the times. From Minneapolis, the show will travel to Denver, Seattle, New Orleans, and Toronto.

★★★ Paul Revere Rides Again

Synonymous with the spirit of the Revolution, Paul Revere did more than warn the Massachusetts countryside in 1775 that the British were coming; he was a leading Boston engraver, designer, and craftsman as well. Identifying Revere as the center of a sophisticated Colonial society, the Boston Museum of Fine Arts is celebrating the anniversary of his famous ride with an exhibition that re-creates the context of his life. In "Paul Revere's Boston: 1735-1818," prints, drawings, documents, paintings, furniture, and especially the silver and gold objects Revere designed for the Masonic Grand Lodge of Massachusetts give a picture of the elegant ambience of eighteenth-century Boston, making the point that early Colonial society was not lacking in refinement or taste.

★★★ Paintings by Monet

The greatness and impact of Claude Monet are such that it appears no amount of exposure to his work detracts from their freshness. Even after a year of Impressionist exhibitions, one remains eager for further exposure to Monet, whose vision continues to delight and refresh. Lucky Chicagoans are treated this month to an exhibition of over one hundred paintings by Monet, from public and private collections in the United States and Europe, in a showing at The Art Institute of Chicago, through May 11.

★★ Bradley Walker Tomlin

An aristocratic American in a group of artists of mainly immigrant backgrounds, Bradley Walker Tomlin was always somewhat of an anomaly among the Abstract Expressionists. Nevertheless, the work of this outstanding abstractionist, whose premature death in 1953 cut short a brilliant career, is very much part of the achievement of the New York School. An artist of great sensitivity and intelligence, Tomlin was among the pioneers of the allover style popularized by Jackson Pollock. Dispersed over an underlying grid structure, his calligraphic brushstrokes—usually in the muted grey scale—animate with lively energy an essentially reticent vision. Now we have a chance to reevaluate Tomlin's contribution in the current retrospective at the Emily Lowe Gallery of Hofstra University in Hempstead, L.I., establishing the enduring quality of his accomplished, aloof paintings.

★★ Tiles by Helen Frankenthaler

Major painters seldom trifle with the minor arts; but Helen Frankenthaler, known as an experimenter with new media and new techniques, has come up with some surprisingly original and beautiful ceramics. On view at The Solomon R. Guggenheim Museum through June 1, her handmade and highly personal tiles are actually handmade unique ceramic plaques decorated with the spreading and flowing images typical of her paintings, now freshly seen in another medium.

★★ Friedel Dzubas: New Paintings

Ten new paintings by veteran color-field abstractionist Friedel Dzubas at the Boston Museum of Fine Arts explore the possibilities of romantic landscape allusions in monumental works whose brooding color is intensified by contrast with passages of reflective white. —BARBARA ROSE

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Lilly follows the sun to Hilo, Hawaii

Lilly's bright, breezy prints drift on the tradewinds to Hilo, on the Big Island of Hawaii, land of misty waterfalls and rainbows, with acres of vanda orchids, tree-fern forests, and scarlet ginger. Above Hilo, visit spectacular Volcanoes National Park, desolate land of twisted, tumbled lava where our astronauts trained. Lunch at the Volcano House overlooking steaming Kilauea Crater. Golf 4,000 feet up at Volcano Golf Course. You might even find Pele, the fire goddess, at play. The place to stay in Hilo—beautiful Waiakea Resort Village, a unique Brewer Resort. Lush tropical gardens, low rambling Polynesian buildings on the edge of Waiakea Lagoon. Tennis, golf, deep-sea fishing, even skiing on snow-capped Mauna Kea. This is Waiakea, where you might find your own waterfall spilling past your private lanai.

No matter how you choose to enjoy the resort life here, the Lilly look follows the Hawaiian sun everywhere—long after it sets.



This page, Kilauea Volcano's still-steaming lava flow. Opposite, clockwise from the top: Reed's Bay Beach; fire fountains in Volcanoes National Park; rugged coastline near Hilo; Waiakea aglow at night; Waiakea Resort Village and snow-capped Mauna Kea; the lagoon at Punalu'u Village Restaurant.

LILLY PULITZER

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Lilly follows the sun to Hilo, Hawaii

At Waiakea Resort Village, Lilly's colorful prints fit the excitement of Waiakea Marketplace —open-air shops, chatty shopkeepers, craftsmen at work, and a China Clipper's cargo of Pacific-rim treasures. At night, don't miss the superb restaurants and the memorable music, from dazzling disco to the dreaming songs of old Hawaii. From Hilo, head southward through sugar plantations and macadamia groves to hidden Punalu'u and the delightful Punalu'u Village Restaurant, another resort creation of Hawaii's renowned C. Brewer & Co., Ltd. Play dramatic Seamountain Ninole Golf Course, southernmost championship course in the U.S. Enjoy the rugged coast where the pounding surf pulverizes lava into beaches of black sand, then subsides in quiet lagoons. It's an unforgettable experience. And Lilly's island-inspired prints are part of it all—even for the children—reflecting the famed aloha spirit.





Clockwise, starting this page, top: Waiakea Marketplace; Waiakea Resort Village; Kalapana Black Sand Beach; tennis, sun, the lively life at Hilo; the new Punalu'u Polynesian Village overlooking the Pacific; Seamountain Ninole Golf Course; an exotic Macaw, tree ferns and torch ginger; Akaka Falls, 420 feet high; the lush, tropical grounds of Waiakea.

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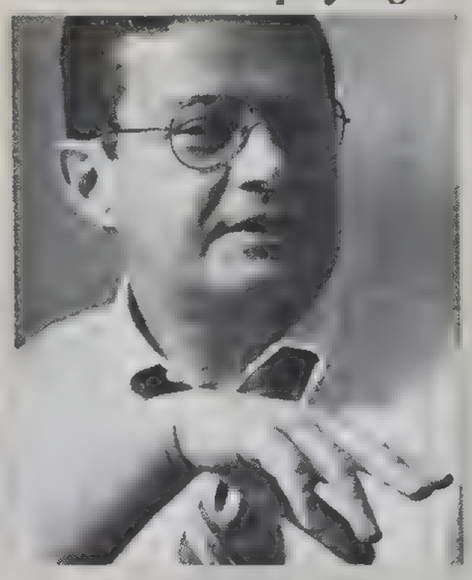
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"THAT'S TANNER."

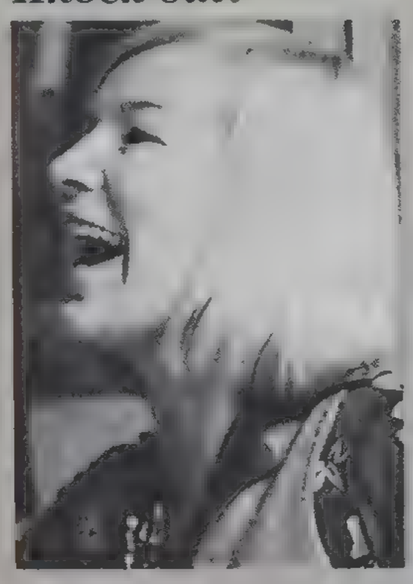
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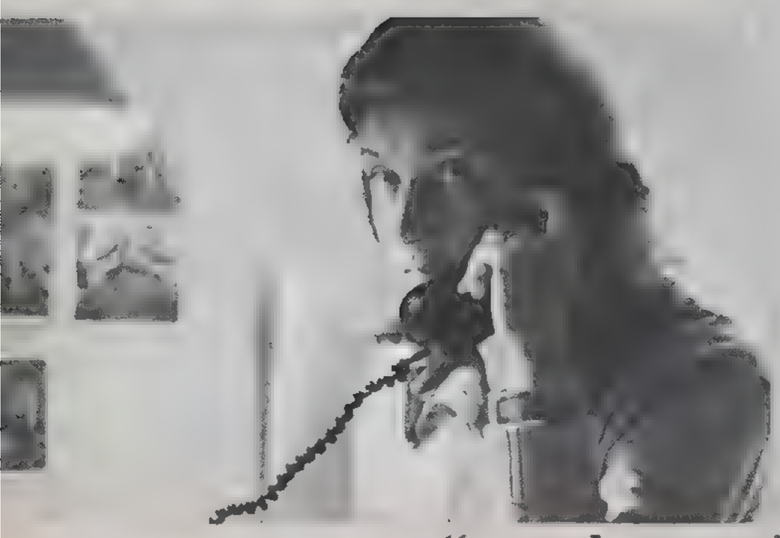


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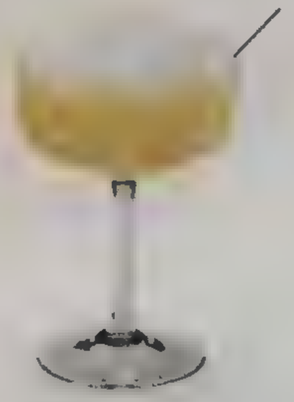
After coffee enjoy

B AND B®

BENEDICTINE BRANDY



B&B Stinger
3 parts B&B Liqueur, 1 part White Creme de Menthe. Shake with ice, strain, serve in cocktail glass or on the rocks.



B&B Frappe
Fill cocktail glass with crushed ice and B&B Liqueur, serve with short straws.



B&B Tea

Pour 1½ oz. B&B Liqueur into brewed tea in 8 oz. glass. Top with whipped cream.



B&B Straight

Julius WILE SONS & CO INC NEW YORK



Such a simple thing as soap...

but I have visited the best gardens of Europe
to find the most pleasurable fragrances
for these Ben Rickert soaps.

I have gathered English Jasmin,
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captured their lavish bouquets in my soaps.

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HAIR NOW

We like it—the new dimension to straight hair, unfolding on heads all over—perms and cuts adding the necessary suppleness and grace to relieve the regularity (and often monotony) of "straight" taken too literally . . .



At Le Salon, New York, a straighter look (above) that owner Bruno believes emphasizes good texture more than curls. At Yves Saint Laurent, (right) a short look, straight but curvy. Below right, his long look for evening, a density of hair—straight, smooth, swinging with the power of a perm from Alexandre. At Missoni in Rome, center-part straight look (below), cut with the same precision as a Missoni dress.

MARY RUSSELL





GIAMPOLO BARBIERI



New kind of straight

"Every new hair tendency brings with it a new hair treatment," says Jean-Louis David, a man with a particular message for hair care in Paris. "Now, because of the importance of movement in the hair, curve and 'natural looking' bounce being part of even the straightest look, more and more perms are being used, which, however light, inevitably lead to extra dryness." To solve this problem (and salve it), he uses a treatment based on a solution of sulphur that literally aids every move hair wants to make. What used to be born-straight, stair-rod stiff hair is straight hair that's curvy at the ends, prettily designed to the shape of a face as seen at the couture collections in Paris, on the sveltest girls in Rome and New York. *On the right, top,* is a thick straight look from Le Salon in New York, where shape is accentuated by thinning top hair, leaving ends thick and full. Seen in Paris, *near right,* at Yves St. Laurent's collection and in Rome, *far right,* at Missoni, both short and extra long hair—straight, yet *shapely* with the help of that light perm.

Wet head: looks for the beach

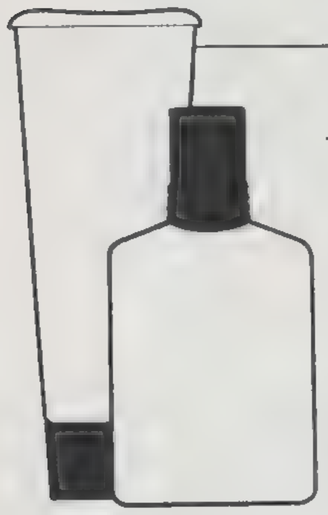


Always rinse hair with fresh water after a pool dunk—chloride can harm it. Center part, roll both sides back, and secure with tiny combs—pretty, neat.



Don't take too long to dry wet hair—it can lose natural moisture, and also shine, that way. Comb into four sections, as at left, with front hair clipped sleekly back, both sides and back combed into "ribbons" of hair.

MICHAEL VOLLBRACHT

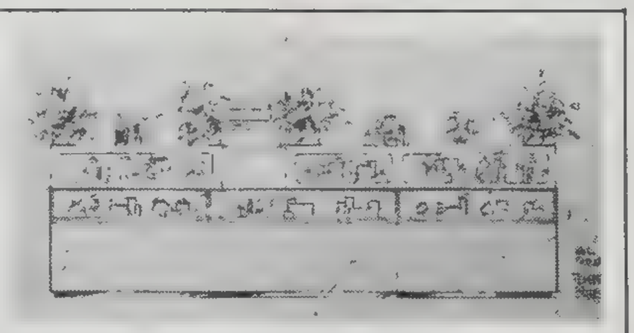


CHOCOLATE MALTED

The packaging is chocolate brown; the contents, new malt-enriched hair products from Aramis, designed for men but working well for women, too. (We know. We've tried them.) The beer in the Hair Gel, Conditioning Hair Spray, and Shampoo, for instance, is there to give body, luster, control . . . and it does.

How-to hair by mail

In London, top stylist Derek Roe has thought up a new idea to spread the word about the new looks he evolves, plus the care he supplies, as Redken's spokesman in England. He has invented a "hairdressing-by-mail" course, which means monthly a two-feet-by-two-feet news sheet goes out to would-be stylists across the country to show them—with detailed photographs and illustrations—how to create the best looking styles, plus the latest Redken info on how to care for your hair.



Hair care in store

New places: Bloomingdale's blooms in New York with a new, newsy hair-care center (first in a store), above, where a trio of talent from Pantene, René Furterer, and Leslie Blanchard (top colorist and creator of Maintain hair-care line) cope with hair ills.

Hair health is checked first at Volumetrics, Irving Place, N.Y. Key shaping then takes place—for both sexes—in drawing-room atmosphere, grand piano included (below): eighteenth-century furniture, twentieth-century analysis and remedial work.



With chignons, always a flower at night . . . at Yves Saint Laurent, a huge white carnation.



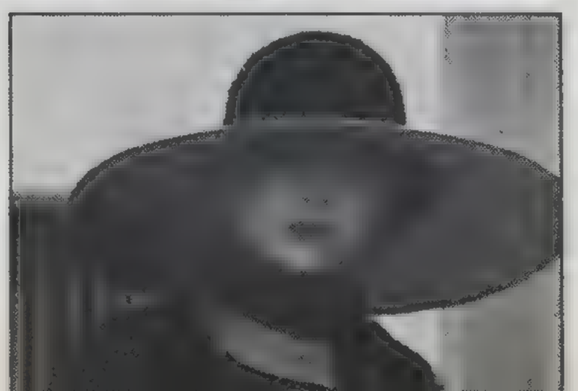
Hair that works with hats

The only hair that works well with hats, caps, toques, and sombreros is neat hair, not a strand freewheeling about the shoulders, cluttering up the neck. Seen here, at Jean-Louis Scherrer (near right), a careful coil of hair by Patrick Ales, very definitely above the collar, balancing the cap. Far right, a sweep of smooth hair, captured into a tiny knot at the nape. Below right, at Dior, more curl but still not much more, designed to soften the extra wide effect of the big brim.

MARY RUSSELL



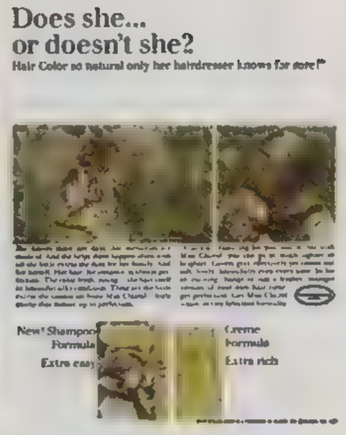




CONTINUED ON PAGE 60

Does she... or doesn't she?®





Above: Grace Pelham in 1967. Below: Grace Pelham today.
Her hair in beautiful condition, the color soft, young.

She still does!

with new improved *Natural Wear*™ Creme Formula.



And now to the beauty of Miss Clairol® color, we've added extra wearability and conditioning. With all the haircoloring that's come and gone since we started it all, nothing has yet been invented to give you softer, more natural color than Miss Clairol. It's still the "haircolor so natural, only her hairdresser knows for sure."®

And now, it wears that way too. The new formula keeps your hair shining with the fresh young color you love, week after week. Covers gray—completely! Leaves hair even more manageable with a lovelier, livelier touch.

Try it to see why most hairdressers and more women use Miss Clairol than any other haircoloring. Try it, for haircolor the best it can be... at any price!



New! Natural Wear

Miss Clairol®
Creme Formula

To know you're the best you can be!™

The Tube
designed by
Stanley Sherman
In coolest imported Fibranne and silk . Sizes 6 to 16. $100.



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Daube's	Ardmore, Ok
Drozen's	Binghamton, NY
Fine's	Savannah, Ga
Frolic's	Albany, NY
	Syracuse, NY
Gengarelly of Greenwich	Greenwich, Ct
Gilmore's	Oak Park, Il
Betty Goodman Inc	Youngstown, Oh
Grace's, Inc	Nashville, Tn
Gray Rose	Colorado Springs, Co
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Jackson Graves	Minneapolis-St. Paul, Mn
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Kiraly-Goldman	Macon, Ga
Kreeger's	New Orleans, La
La Vogue	Richmond, Va
Lewin's	Wichita, Ks
Louise Dixon	Sioux Falls, SD
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Stern & Mann's	Canton, Oh
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Vogue Hair Now

CONTINUED FROM PAGE 58





Pencil in the curls

A set using regular-sized pencils can produce the gentle curly look seen *above, left.* Wet hair thoroughly, spray with a cream rinse like Johnson's No More Tangles (developed to help a child's delicate hair), wind each strand around a pencil, secure with a bobby pin, then let dry naturally or beneath a heat lamp—the rinse precludes any chance of frizz, enemy of natural shine.

Perm from Paris

One of the kindest perms here originated in Paris—L'Oréal's Mini Vague, the basis for Jean-Louis David's curly look, *right.* The Mini is kind because of its wild-mint-oil formula that curls but builds up body and strength, too, lasting at least 8 weeks—when hair should be in better shape than ever.





Home-grown perm

Perm with a message for summer is Zoto's Perfect Comb-Out used by the experts at the Davian Salon to take all worry out of thin "unmanageable" hair. Ian Harrington of Davian thinks Zoto works best, *left,* where hair is cut very short, 1½ inches on top, 2½ inches at the sides . . . a practical and pretty drip-dry style.

HAIR SLEUTH

Who is the man under the plastic frosting cap,



above? None other than Marc Sinclair, Elizabeth Arden's star hairdresser who believes it's important to keep up to date with all color trends and new ideas the easiest way—by trying them himself. So on Saturdays he tries to visit other smaller salons to try out anything he feels might be different, *and* worthwhile. This is how he came to visit Heaven, a unisex salon on Third Avenue in New York, where he sampled their Angel Streaking. The finished look, seen *below,* he pronounced as "really excellent."



KEITH TRUMBO

HAIR PULL

A few hairs plucked from the scalp can give a doctor useful information, says Dr. Lowell A. Goldsmith at Duke University Medical Center. Hair is a sensitive indicator of nutrition because its cells are always dividing, making proteins, keeping hair growing. If there is protein deficiency in the body, roots are thin, cells fewer, says Dr. Goldsmith. Chemical dissolving of hair samples tells more: how much protein, how much genetic material in the root bulbs. When hair research data is complete, Dr. Goldsmith expects it to be a helpful guide to diets in pregnancy and perhaps to give other health answers as well.

HALOS OF HENNA

One of the most subtle ways to add plenty of luster and lights to hair is with henna, the natural



KEITH TRUMBO

vegetable color that "polishes" hair by coating it, so mending split ends, building up strength. Because of color buildup, henna should only be used 3 times a year maximum—then the results should be pretty. Yellow and white varieties of henna are the only kinds blondes should use for sparkle, while the more usual green-colored henna (e.g., these neatly-packed bags, *above,* from True Earth Cosmetics) can deliver a rich coppery sheen to anything from mousy to black hair.

SHEAR CROP

The Schumi shears are a foot long; since Schumi is ambidextrous, he often uses a set in each hand to convert long, long hair into a short cut—and the transformation takes only a few minutes. Schumi demonstrated this at Redken's annual think-tank seminar attended by a thousand hairdressers.



DIANA HUFF ISHIMURO

CUTAWAY LOOK

Someone who didn't find the transition from long hair to very short at all traumatic is an American girl in Paris, Martine Kelly, now starring in Miss O'Gynie et les Hommes Fleurs. Below, see Martine "before and after." . . .



Camille Albane cut her shoulder-length hairstyle into a head-hugging smooth cap.



"Your hair ages faster than you do. 30 minutes with condition* will keep it looking young."

Julius Caruso



The first thing people notice about you is your hair.

"Your hair grows up to ½" a month. By the time it's 6" long, it's one year old. If you're wearing it shoulder length, you've been wearing the same hair 2½ years. That's a lot of wear and tear.

Sharp bristled brushes, fine toothed combs, harsh shampoos, hot dryers, curlers, hair-sprays actually make the hair shaft wear thinner towards the end.

It splits. It breaks. It frazzles.

When your hair looks older than you are, you look older than you are.



Fortunately, you can help turn back the clock with condition* Beauty Pack Treatment from Clairol. In 30 minutes this intensive treatment starts repairing years of damage.

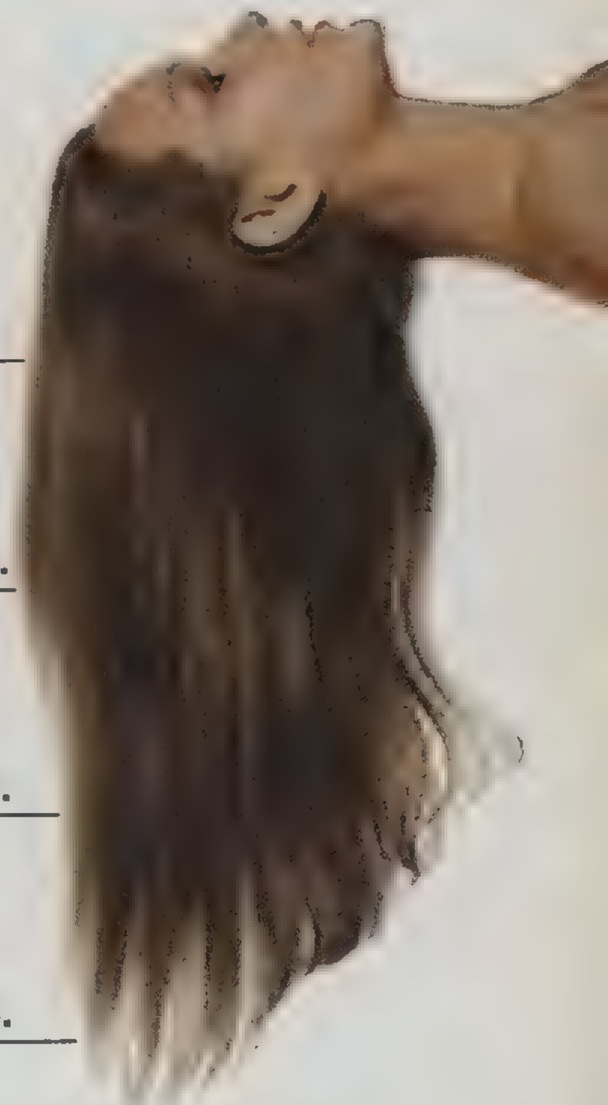
You see, condition* has 4 times as much protein as any leading conditioner. It sinks right into the protein-deprived gaps in the hair shaft, adding new body and manageability.

It helps mend split ends, so your hair looks smooth and silky again.

And it adds a beautifully healthy shine.

condition* is more expensive than other conditioners, but it's a small price to pay to keep your hair looking young.

After all, if your hair looks young, isn't that half the battle?"



condition*

The 30-minute treatment for mistreated hair.

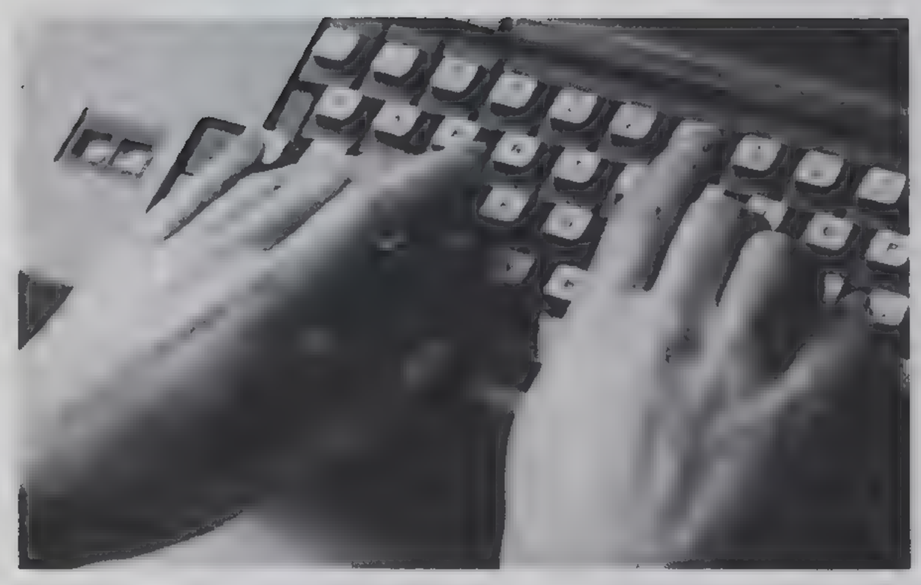


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Tabu perfume. One lingering ounce, $25.







hands that work have nails that need help

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Mavala Scientific Penetrating Nail Hardener from Ben Rickert.



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Vogue Ready Beauty

NOTES ON NUTRITION

Some new—and very surprising—additions to the nutrition scene

SHORT ON NUTRITION



Does the word "nutrition" bore you silly? Sarah Short, Ph.D., *above*, associate professor of nutrition at Syracuse University, suspects it does and is doing something about it. Enrollment in her nutrition course has ballooned since Dr. Short introduced some highly unconventional teaching techniques.

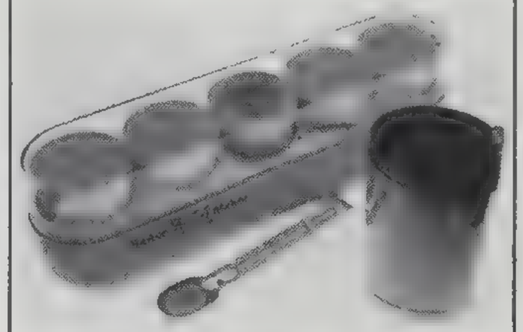
Dr. Short's ideas about nutrition are simply sound. . . . Some Short shorts: "The key to good nutrition is to **eat a variety of foods** to balance the calories you eat with the calories you use for work and exercise. . . . All nutrients (carbohydrates, fats, proteins, vitamins, and minerals) needed by the body are available through food. . . . Vitamin supplements are not needed unless your physician has diagnosed a specific deficiency; in fact, an excess of some vitamins, such as A and D, can prove harmful."

Dr. Short's ideas about teaching sound nutrition are hardly simple. Students coming to class are greeted by their dynamic professor who rides her motorcycle down a flight of stairs to get to the auditorium. Invariably, the class turns into a multimedia extravaganza including slide presentations (1,000 slides go by in 4 minutes), entertaining instruction on balanced meals, and a choreographed revue about fad diets (starring Dr. Short in her Bad Snacks Smock that glows under black light) that actually goes on the road to other campuses and that would make Busby Berkeley green with envy. With all this to win her students' attention, Dr. Short makes the study of nutrition what it should be . . . exciting and vital.

KNOW BANANAS

Bananas are no joke when it comes to your beauty and health routine . . . partly because they're rich in potassium. According to the folks at Chiquita Brands, Inc., one average, 3½-ounce size supplies 22 percent of the recommended daily quota of vitamin C, as well as containing potassium, calcium, phosphorus, and a dash of iron. Bananas are also a beauty catalyst—can be sliced up and applied to the face as a natural mask because they're high in vitamins A, B, and *C—all of which means* bananas are extremely kind to your skin.

Yogurt is another "good news" food, as it is an excellent source of protein, the B vitamins, and calcium, too. Making your own yogurt gives the added benefit of insuring the purity of the ingredients. With the Salton yogurt maker (shown below), all it takes is milk (whole, skim, or dry), boiled and cooled; an added culture (obtained from a health-food store); and whatever flavor ingredients turn you on—nuts, honey, fresh fruit. . . .



KEITH TRUMBO

COOK'S TOUR

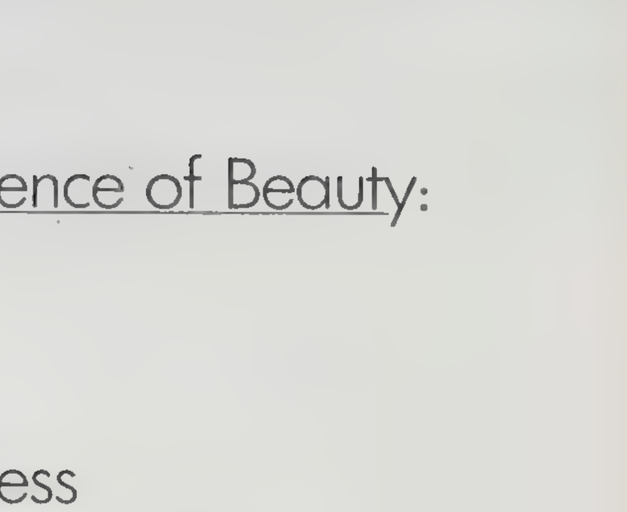
The Good Cooking School is a bevy of traveling food experts, including James Beard, who teach great, economic cooking in major cities across the country. Gourmet favorites like chocolate mousse and duck à l'orange are par for the course, but are now having to share the menu with wheat-germ meatballs and skim-milk sauce. Reason: the appointment of Arlene Dahl as nutrition spokeswoman for the school. As a beauty and health expert and author (of 14 books), Arlene talks about nutrition and makes suggestions on how to make any meal not only delicious but nutritious, too. Watch for Arlene and the School in Norfolk, Va.; Louisville, Ky.; Baltimore, Md.

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Skin Life
Helena Rubinstein



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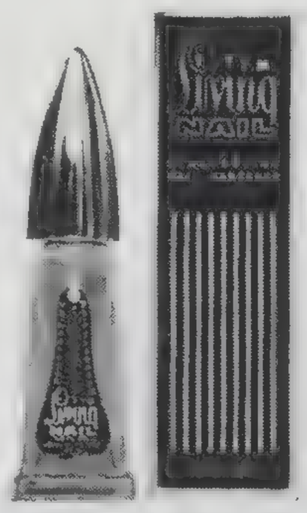
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Vogue Beauty & Health

By Melva Weber

BREATH FOR LIFE

Can the way you breathe affect the way you feel? give you increased lung power? make you sick or dizzy? Doctors answer here.

Should healthy people "do" anything about their breathing? Are deep-breathing exercises beneficial? Have we got faulty breathing habits that should be corrected? No, no, no, pulmonary authorities patiently explain, in the face of a large number of exercise specialists, other specialists in well-being, and a lot of breathing-believing people who answer yes, yes, yes.

"Control of your breathing is automatic, unconscious," said Dr. Sonia Buist, an expert in research on respiratory function at the University of Oregon's Health Sciences Center. The body's respiratory control centers regulate breathing through a chemical sensing and feedback system, keeping the blood's carbon-dioxide level within close range. In the brain and in the great blood vessel leaving the heart, sensors detect the smallest changes and immediately adjustments in breathing take place.

"Suppose you now begin to hold your breath," said Dr. Buist. "Carbon dioxide begins to build up in your blood. Immediately, the chemical receptors sense it; immediately, they send a message to the brain: 'For heaven's sake, take a breath.' Other receptors, sensory ones, are in your muscles, in your chest wall, in your diaphragm. When you take a deep breath, these receptors get somewhat stretched and will send a message saying, 'You've breathed in enough; breathe out now.' So while breathing is quite complex—involving chemical receptors, brain centers, the muscle reflexes—it is quite automatic."

Lung tissue—delicate, silken, elastic, something like a nylon stocking—has no muscles of its own. Exercise does not expand lung volume, said Dr. Buist. Even athletic conditioning does not give bigger breathing capacity. What exercise does do, of course, is tune up the heart and the circulatory system, and this in turn helps the whole body's economy.

Hyperventilation—taking in too much air—can make you dizzy, said Dr. Neil Cherniack of the Hospital of the University of Pennsylvania. "In moments of excitement, people may hyperventilate. This causes a temporary decrease in blood flow to the brain, which accounts for the dizziness. But usually it does no harm. If you kept on hyperventilating, you would pass out; and then the automatic breathing system would correct matters.

"We are still learning about normal breathing. For example, healthy newborn babies have a peculiar breathing pattern; they stop breathing every once in a while. It's normal for the baby, but when adults do this, it means something is wrong.

"Recently, also, scientists found that an abnormal breathing pattern is typical in heroin addicts. They hypoventilate, they underbreathe. This results in low oxygen in arterial blood, and high carbon dioxide. Dangerous."

Dr. Buist and Dr. Cherniack answered some Vogue questions:

● What we were taught in childhood—sleeping with windows wide open to get the fresh night air, no matter how cold—is not necessarily right, Dr. Buist declared. First, house air often is cleaner and more properly humidified than outside air. Next, people sensitive to cold air may have considerable trouble breathing it. Persons with chronic problems such as emphysema, allergies, or asthma can actually be harmed by the open-window rule.

● Another old wives' tale, said Dr. Buist, is that sitting up straight and standing straight will improve your breathing. It improves your posture, which is a very good thing. But your breathing tends to take care of itself, whether posture is good or bad.

● The doctors agreed that outdoor exertion in badly polluted air has dubious value as exercise. Said Dr. Buist, "People with respiratory problems should avoid going downtown, for example, during an air pollution alert. In the flu season, anybody who has a chronic breathing congestion problem should stay out of crowds, avoid exposure to infection. Influenza can truly be a killer of people with such diseases as emphysema and bronchitis!"

● Exercise has been found to help emphysema, said Dr. Cherniack. Not breathing exercises, but whole-body activity. Emphysema patients have trouble exhaling; therefore the fitter the muscles, the better. ▽

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Karl Lagerfeld



A new fragrance as eclectic and intense as the man who designed it. And as one-of-a-kind as the woman who'll wear it.

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WELLA

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the true conditioning treatment for hair and scalp

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Vogue — By Francesco Waldner

HORO-SCOPE

From May 1 through May 31

IF YOU WERE BORN WHEN THE SUN WAS IN TAURUS: Until September, a positive Saturn influence protects all your projects and favors long-term plans. Consolidate your position now; later on, you can make more drastic changes with greater deliberation and care. During July and the first part of August, your emotional life may be rocky. Watch your health, and don't exaggerate matters. Very satisfactory periods are the month of October and the first part of November. Your big year will begin around the end of March '76, when Jupiter, "the great fortune," enters your sign.

Aries MARCH 21—APRIL 20

Positive influences protect your finances and bring chances to increase your income. Although you would probably rather work alone, for the time being cooperation is advisable. Consider an offer on the 12th or 13th, but don't decide too quickly or overlook important details. Neptune and Jupiter may bring windfalls, but on the 15th–16th, take extra care that you don't throw money away. Until the 9th, your social life will be good; after that, Venus could bring problems, especially on the 21st–22nd and 27th–29th. **My advice:** Make good use of your best days: the 17th–18th and 25th–26th.

Taurus APRIL 21—MAY 20

Projects develop according to plan, and you have good luck with business affairs. Think twice before making any decisions; it may be wiser to strengthen your position than to plan changes. Discuss matters with a close friend or relative on the 1st, 19th, or 20th. From the 10th, happy events occur in your emotional life. Your good judgment of beauty helps you discover a fine object, but don't buy or sell on the 17th, 18th, 30th, or 31st. The 2nd–4th is critical: don't act rashly. **My advice:** People often mean more than they say. If you receive an important letter, read between the lines.

Gemini MAY 21—JUNE 21

This month brings interesting encounters and good news from abroad. In an important matter, a letter will determine your action. After some hectic days early in the month, you will receive compliments and appreciation from important people. Financial and business opportunities increase. Cooperation from others helps to settle an agreement or a legal question. Schedule important appointments and travel for days other than the 5th, 6th, 19th, and 20th. A most promising Mercury influence after the 5th resolves many a problem. **My advice:** Enjoyable days are the 2nd–4th, 21st–22nd, and 30th–31st; but be careful, as Mars is a troublemaker until the 21st.

Cancer JUNE 22—JULY 22

The main feature of this month is an excellent Venus influence, which begins on the 10th and brings a wonderful opportunity for happiness. See the one you love on the 5th, 6th, and 23rd–24th, when the Moon will also be on your side. Future plans begin to shape up. Clear up your financial situation; possibly you need a loan to carry out a long-range plan. Don't burden yourself down with obligations; and, above all, stay away from business speculations and gambling, especially on the 7th–9th and 21st–22nd. **My advice:** Put extra care into holding onto good relationships.

Leo JULY 23—AUGUST 23

Things go well; you have success in your work and the chance to show off your special talents. This is a favorable time for business speculations and games of chance—as Jupiter, the bringer of good fortune, is in a most favorable aspect to your Sun. Put your good luck to the test on the 7th–9th and 25th–26th; if nothing else, these should be happy days in your emotional life. Stay away from arguments on the 2nd–4th and 10th–11th, and try to understand your family's problems on the 23rd–24th. **My advice:** Keep your poise, and you'll express yourself brilliantly. (Continued on page 72)



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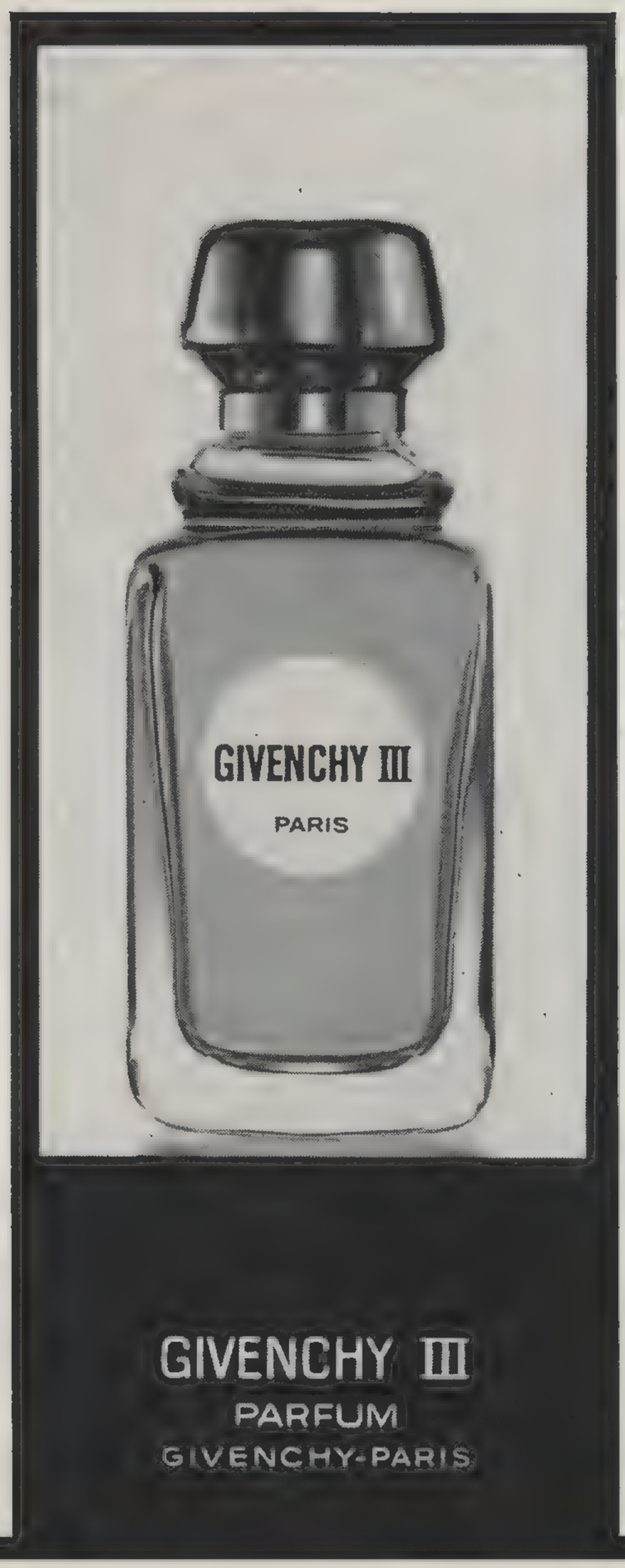
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—Hubert de Givenchy



Vogue Horoscope

CONTINUED FROM PAGE 70

Virgo AUGUST 24—SEPTEMBER 23

You can beat your problems if you look at the situation clearly—it's all much simpler than you think. Clear up misunderstandings on the 5th—6th, and admit your mistakes. Don't rehash everything in your letters, but speak out in your reasonable and logical way. You have good Moon-Venus aspects on the 10th—11th and 27th—29th; the 1st is a good day to talk things over with an old friend. **My advice:** Don't get involved in arguments on the 12th—13th and 25th—26th. Bring harmony to your emotional life.

Libra SEPTEMBER 24—OCTOBER 23

You can realize certain dreams if you act before the 22nd, when a negative Mars influence begins. But don't get yourself into a scrape; the 1st, 15th–16th, and 27th–29th are tricky days when you should take extra care with all business matters. Don't fall for a glib talker. You have a very good Mercury influence, and will find the way to get the help you need. In your love life, Venus could cause problems after the 9th. **My advice:** Make the most of good Moon aspects on the 2nd–4th, 12th–13th, and 30th–31st.

Scorpio OCTOBER 24—NOVEMBER 22

Drastic changes aren't advisable just now, but you can expand your activity and improve your position without hurting old ties. Beginning on the 10th, you can get a helping hand from an older person. You'll enjoy a successful trip; get outdoors and visit friends to gain the strength you'll need for an important task later in the year. The 1st and 14th—16th are favorable days for your plans; the 5th and 6th bring happy hours with your beloved. Be persistent. Check your jealousy on the 2nd—4th and 17th—18th; on the 30th—31st, you may face an opponent. **My advice:** Don't get upset over constructive criticism.

Sagittarius NOVEMBER 23—DECEMBER 21

The general trend is positive, though you may face some unpleasantness in your day-to-day life. It's in your best interest to avoid a quarrel with cohorts over differences of opinion, and bad Moon and Mars aspects on the 5th–6th and 19th–20th warn you to keep your temper. From the 22nd, the situation improves; use these days to accomplish your plans. Take care with correspondence, and try to settle a tricky question. Good times for your emotional life are the 7th–9th and 17th–18th. **My advice:** Don't exhaust yourself with travel, and take extra care of your health.

Capricorn DECEMBER 22—JANUARY 20

Be cautious about accepting a tempting offer; get more precise information and reliable advice before you act. Don't get entangled in business adventures. Keep up a friendly working atmosphere, and avoid conflicts on the 7th—9th and 21st—22nd. From the 10th, Venus will be a bit capricious; be especially careful on the 15th and 16th that an old controversy isn't revived. The 5th—6th, 10th—11th, and 19th—20th bring pleasant times and successful events. Be prudent and diplomatic, and try to overcome your shyness and prejudices. **My advice:** Don't get overly involved in family problems.

Aquarius JANUARY 21—FEBRUARY 18

A good time for writing and intellectual pursuits. You will hear interesting information about a future plan and have the opportunity on the 13th–15th to prove to an important person how capable you are. Toward the end of the month, a personal success improves your finances, but on the 10th—11th and 23rd—24th, take care to avoid problems. For romance, the 17th—18th are not promising days, but the 21st—23rd will make up for them. A good time for invitations and social events is the 25th–26th. **My advice:** Don't discount an intriguing possibility that will come your way.

Pisces FEBRUARY 19—MARCH 20

With Mars in your sign, you will be filled with energy, initiative, and the enthusiasm you need to realize your plans. You may overestimate your potential, though; so go slowly, especially on financial matters. Your private life will be particularly pleasant; beginning on the 10th—11th, an excellent Venus aspect makes life joyous. Be cautious on the 12th—13th and 19th—20th, as you may be deluding yourself on certain questions. Good opportunities for an unexpected romance present themselves on the 15th–16th and 23rd–24th. **My advice:** Don't take any needless risks.

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By Melva Weber

HEALTH

How diethylstilbestrol (call it DES) can threaten us with cancer . . . news from the vitamin wars . . . and the way to save a life with a hug

"DES:" WHERE CAN IT CAUSE CANCER?

Because of something that happened before they were born, risk of either a rare form of vaginal cancer or of non-cancerous genital abnormalities may be higher for one group of women. During the 1940's and '50's, diethylstilbestrol (called DES) was commonly administered to pregnant women who showed signs of possible miscarriage. Not until 1970 did medical investigators discover that girl babies born of these pregnancies, on becoming young adults, had, although the actual number was not large, an unusually high rate of a special type of vaginal and cervical cancer called clear-cell adenocarcinoma.

Backed by the National Cancer Institute and the American Cancer Society, doctors and research workers dug into records to find where and to whom DES had been given. In Boston, Dr. Arthur L. Herbst and his associates conducted a thorough study of daughters of DES-treated women, comparing them with similar women whose mothers had not been treated. Among their findings: the DES-exposed women were in as good general health as others, had normal menstrual histories. But those whose mothers took DES early in pregnancy, before the eighteenth week, showed a high rate of abnormalities in the vagina and cervix. Oddly shaped ridges were found in the genital tracts of 22 percent of the exposed women, while none were found in the normal controls. Mucous vaginal tissues were abnormal in over half the exposed women and in only 1 percent of the controls. The vaginal variations were not found to threaten health, but scientists are studying possibilities of future medical risk. There's no indication that male babies born to DES-treated mothers are at all affected; but, again, doctors are conducting research to find out.

The National Cancer Institute reports that so far as is known at present, the cancer risk to DES-exposed babies is probably no more than four cases per thousand women; but adult women who have had, or believe they've had, DES exposure before birth should take the following precautions (when daughters of DES-treated mothers are still preadolescent, examination is not indicated unless they have such symptoms as abnormal vaginal bleeding or discharge):

- Contact the physician who treated your mother in pregnancy. Try to get precise information about the specific kind of estrogen used, the period of pregnancy in which it was used, the dosage given, and the condition for which the estrogen was prescribed.

- With or without such verification, if you think you have been exposed, you should have a complete pelvic examination by a gynecologist or other qualified physician. This examination should include:
  - (a) complete inspection and palpation of cervix and vagina
  - (b) a Pap test
  - (c) an iodine staining test
  - (d) at the doctors decision, biopsy of selected areas.

In addition, examination by colposcope, a special instrument for direct viewing inside the vagina, is done by many doctors.

Women have been asking questions about the effects of DES from two other sources—the "morning-after pill" for preventing pregnancy when taken after intercourse and the DES additives widely used in animal feed.

The Food and Drug Administration has approved the use of DES as an emergency postcoital contraceptive, to be prescribed by physicians to treat victims of rape or incest or for women to whom pregnancy might be life-threatening. Such one-time use is considered entirely safe from any cancer-causing effects. But not enough is known about the possible risk of using DES regularly, and doctors warn against taking it as a routine contraceptive. There is a secondary threat: should the DES dosage fail to stop the pregnancy and should the baby be female, the daughter—not the mother—faces the increased cancer risk.

The law allows stilbestrol to be fed to animals to promote growth and to help speed meat to the market, but regulations say that no residues of DES are allowed in any edible portion of the animal when it is slaughtered. The problem: how to be sure, in butchering the billions of pounds of meat Americans eat, that the no-residue rules are observed.

VITAMINS THAT KNOCK EACH OTHER OUT

Millions swear by vitamin C and take large doses of it—up to several grams daily—to head off or reduce the severity of colds. Problems from lavish use of vitamin C have been few, since this water-soluble vitamin can be excreted readily when the body is given more of it than it wishes to take in. But Dr. Victor Herbert and Dr. Elizabeth Jacob, in New York, wrote recently in the *Journal of the American Medical Association* that high doses of vitamin C destroy substantial amounts of vitamin B_{12} when they are mixed together in food. The two doctors tested samples of two kinds of meals—one rich in B_{12}, the other with only about one twenty-fifth as much. A small dose of vitamin C added to a meal high in vitamin B_{12}, the doctors found, had small effect. But a larger dose of vitamin C, when added to a meal already rather low in B_{12}, destroyed virtually all the B-vitamin.

What to do? Dr. Herbert and Dr. Jacob believe less B_{12} might be destroyed if vitamin C were taken two hours or more after the meal; but still some B_{12} would be destroyed in the intestines. They say also that the amount of iron in the meal can make a difference—dietary iron appears to protect vitamin B_{12}.

Meanwhile, back in California at Stanford University, Dr. Linus Pauling—who, you will remember, started the C-boom by calling for big doses to prevent and cure the common cold—thinks the war between the two vitamins is not serious, if it's going on at all. In order to destroy vitamin B_{12}, he said, ascorbic acid (vitamin C's other name) must have oxygen. While the laboratory food mixtures that were tested most likely contained a good deal of oxygen, conditions inside our stomachs may be different, said Dr. Pauling.

SAVE A LIFE–HUG SOMEBODY TODAY

Every year about 4,000 people die while choking on food. Cincinnati's Dr. Henry Heimlich works toward reducing that number. Growing ever more famous, his rescue technique is called by him the "Heimlich Maneuver" or the "hug of life." How to do it:

- The food-choking victim cannot speak. Unable to breathe, he will turn blue, then collapse. You have about four minutes in which to save his life.
- If the person is standing or sitting, stand behind him. Wrap your arms around his waist and let his head and torso hang forward. Clench your fist and grasp it with the other hand, place both hands against his stomach just above the navel and under the rib cage.
- Using a quick, upward thrust, push your fist into his stomach. Repeat as many times as necessary.

Often, the plug of food will literally pop out of the victim's throat. Dr. Heimlich's technique uses the air in the bottom of the lungs to expel the blockage in the windpipe.

When he first described his maneuver in *Emergency Medicine* a few months ago, Dr. Heimlich asked the magazine's physician-readers to report any rescues made with the Heimlich Hug. Firsthand accounts came pouring in; everybody was talking, all the way from the floor of Congress, where the Hug was read into the *Congressional Record*, to an Army dispensary in Korea, where a U.S. medic rescued a Korean girl. The technique has saved, besides food-choking cases, drowning victims—by helping them expel water drawn into their lungs.

Other rescue methods—reaching into the throat to grasp the food with fingers or with special plastic Choke Saver tongs—have saved lives, too, cutting the death rate from "café coronaries."

photograph by David Hamilton



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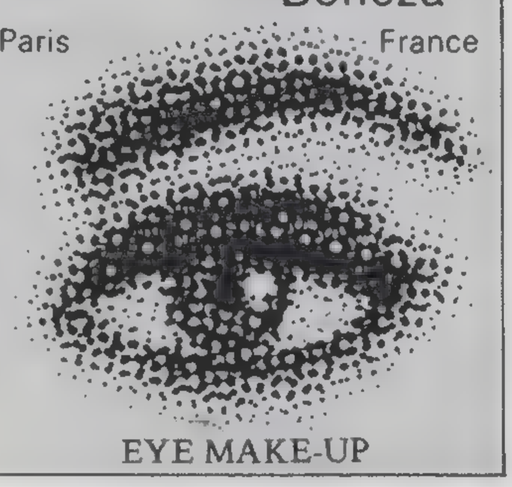
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NEW SHAPE-UP TIPS

How to get into new beauty and health habits—that will change your life and looks

May—time to break bad habits and get into new routines that aren't routine. Think ahead (not too far) . . . is your body ready for the maillot, this year's bathing-suit news (see pages 124-133)? Do you have that extra dash of energy that can tack an extra hour's worth of exercise onto the end of an already full day? The willpower to turn a nasty habit into a memory (what if you stopped smoking NOW)? If you answered "no" to any of the above . . . read on.

The Human Research Laboratories Smokers Program, 5 East 57th Street, N.Y.C. (212) 421-8800, isn't interested in why you started to smoke, only in what will *motivate* you to stop. Intensive therapy follows, em-

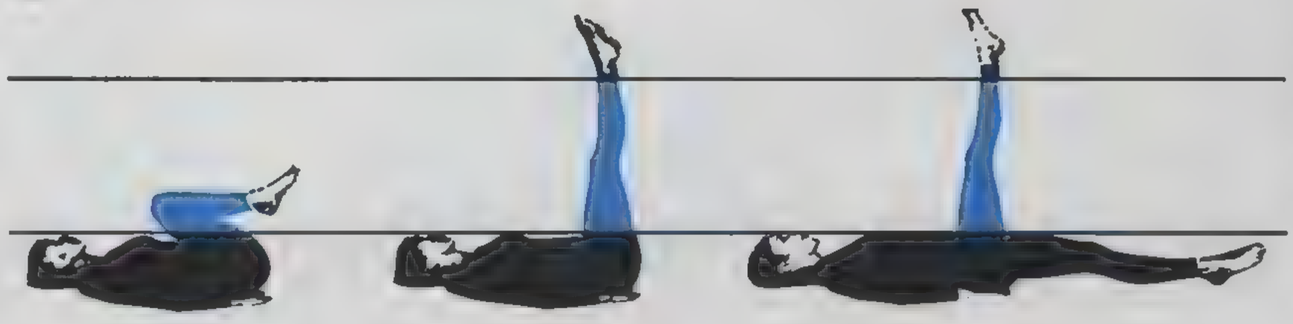


GUY BILLOUT

phasizing what you, personally, like *least* about smoking, then using this information to lead you right away from the habit. The people at HRL know how hard it is to stop smoking . . . no one works there who isn't a former smoker. Their approach is personal: you can call them any time if you start to crave "just one" . . . then they check up on you, even after you've left the clinic, to make sure they—and you—are totally successful.

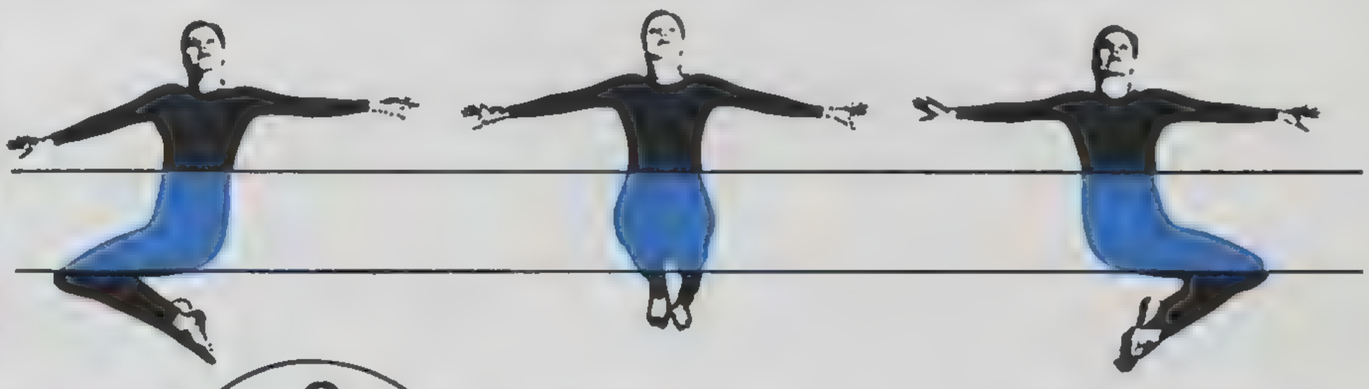
The New York Health Club, who designed our maillot-molding exercises, *below*, is a veritable beehive of well-being (two beehives, in fact, one at 1433 York Avenue and one at 24 East 13th Street, both in New York). There, you can take classes in calisthenics, yoga, karate, belly dancing, even hydrocalisthenics . . . which are exercises performed in their very accommodating swimming pool. There are saunas and steam rooms, whirlpool baths, exercise equipment, and a special Guru Garden dispensing only the most nutritious kind of snacks.

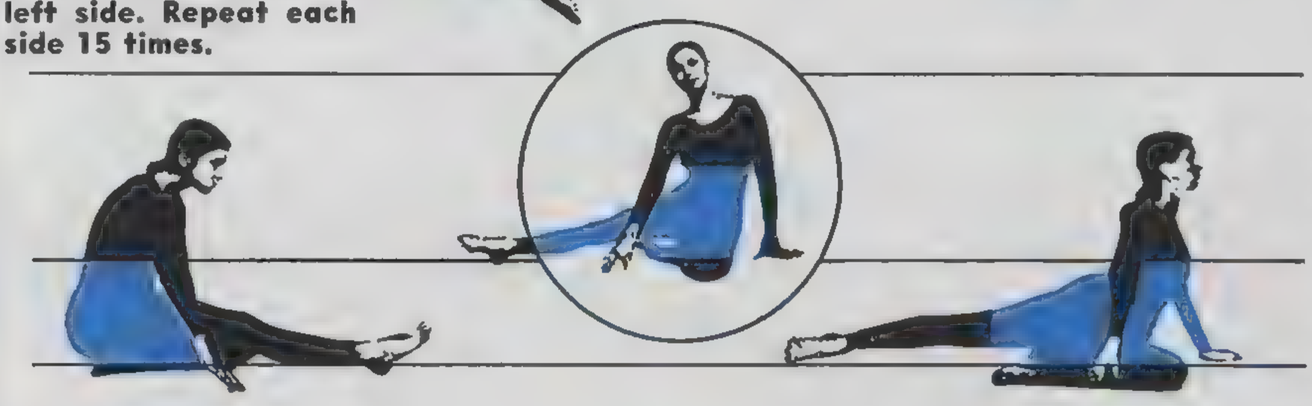
MAILLOT-MOLDING



The maillot is a special kind of bathing suit that requires a special kind of body—near perfect. A good exercise for upper thighs and stomach; lie flat on back, hands under buttocks, legs together. Bring knees to chest, then lift legs straight up. Lower right leg to 6 inches off the floor. Do 15 times. Repeat with left leg.

For hips—remember, a maillot disguises nothing. Lie flat on your back, arms stretched out to sides at shoulder level. Bend knees (keep them together) with toes on the floor, heels off. Roll legs (knees together) to right side, back to center, then to left side. Repeat each side 15 times.

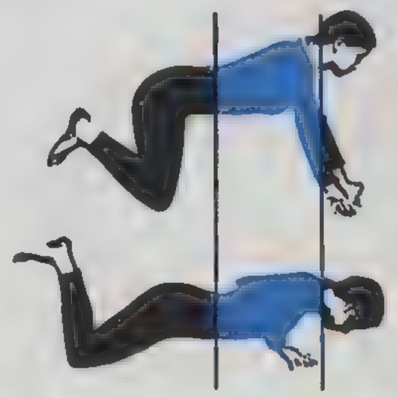




To help waistline, hips, buttocks—sit with one leg bent, one leg straight. Lift the straight leg off the floor about 3 inches, then lean forward and try to swing it as far back as it can go, hold, then swing to the front again, straightening your back. Work at it 5 times. Relax, then repeat with the other leg.

SPA FOR MEN—JAZZ FOR ALL

For the bustline, kneel with hands on floor, palms out at shoulder width. Lift feet 6 inches off the floor, then bend elbows to lower chest down to floor. Straighten back to starting position. Keep back straight. Repeat 5 times.



KEITH TRUMBO

Good news from La Costa is that they have just expanded their already impressive Men's Spa, adding 6,000 square feet of amenities, including an herbal-wrap room, an atrium with 2 Roman pools, marble loofah tables, and 50 additional spa rooms. You can learn all about their special health program for men and women by writing to La Costa Resort Hotel and Spa, Costa del Mar Road, Carlsbad, California 92008 (714) 729-9111. . . . If you can't get away to a spa, work out with a little music, such as that supplied by Lilian Scroppo and Maggie Bohrer and at 119 East 74th Street, N.Y.C., where they teach ballet and jazz to children, plus jazz exercise classes for their parents to tone the body, build up strength in the back, and relax tension. Call Maggie Bohrer at (212) LO4-3250.

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To the guest it's half full.



After a visit to your salon,

You and the Scientific Approach. Hair care is more than sweet smelling lotions and potions. It's more than nice sounding names dressed up in pretty packages that look nice on your dressing table. Effective hair care, as your hair stylist knows, is a blending of beauty and science. Effective hair care has beautiful hair as its goal and solid scientific fact as its basis. It was this realization that led Redken to the Scientific Approach to Hair Care and inspired an entire line of scientifically formulated beauty care products salons have used for years.



We've learned our p's and H's. The science of beauty begins with the simple fact that nature intended your hair and scalp to be mildly acidic. In the laboratory acidity is measured on the pH scale of 0 to 14; 0 being extreme acidity and 14, extreme alkalinity.

pH

Nature maintains most people's hair at a mildly acidic pH of 4.5 to 5.5. In other words your hair is in its natural state when it's between 4.5 and 5.5 pH. Many hair products are alkaline by nature, measuring 8 or higher on the pH scale. Alkaline hair products can contribute to dryness and damage with repeated use. So if your hair is dry and dull, the culprit may be your shampoo. If you're using an alkaline shampoo, and your hair's also permed or tinted, it may be crying out for a good acid-balanced conditioner as well as a non-alkaline shampoo.

To keep your hair looking its best, Redken shampoos, creme rinses, and conditioners are formulated at a low pH to be compatible with your hair. They help preserve nature's delicate acid mantle. And because your hair is primarily protein, Redken hair care products contain natural protein derivatives to enhance its natural beauty and help keep it shining and manageable. Because of their compatibility with your hair and scalp, Redken products help bring out the beauty you already have.

keep up the good work at home.



If it doesn't look right under a microscope, it won't look right at a dinner party. Your hair is different from other women's. It's as unique as your own fingerprints. Accordingly, use of the same product (ours or someone else's) may produce different results on you than on someone else. This is the reason Redken salons offer a unique service: hair analysis.



During analysis, a sample of your hair is tested to determine tensile strength and elasticity. Your hair is examined microscopically to determine structure and assess damage. Your hair stylist then knows, without guesswork, which Redken products are best for you. Stylists believe, as we do, that hair care is a very personal thing.

Redken brings professionalism to your dressing table. Don't undo the good your hair stylist does by using the wrong products at home. After a visit to your salon keep up the good work at home with Redken.

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By Jay Morant

DIARY OF A FACE–LIFT

The pleasures and problems of cosmetic surgery

EDITOR'S NOTE: *This is one woman's personal experience of a face-lift—for her emotionally and esthetically satisfying. Other reactions are, of course, as numerous as the people who undergo the surgery. In any case, we heartily agree with Jay Morant's insistence that prospective patients consult only highly qualified and experienced specialists in cosmetic surgery.*

No one (hopefully!) is going to tell you to have a face-lift. The decision to have cosmetic facial surgery is unlike the decision to have any other surgery in that you, the patient, have to make the decision that you need surgery. Your surgeon will then either agree or refuse to do it.

A face-lift is a repair job, not a trade-in on a new model; search for self-improvement, not a manhunt for the fountain of youth. I reached my decision to undergo cosmetic surgery after a long, realistic assessment of my motivation (self-esteem triumphed over vanity) and my expectations (a refreshened face, not a new one).

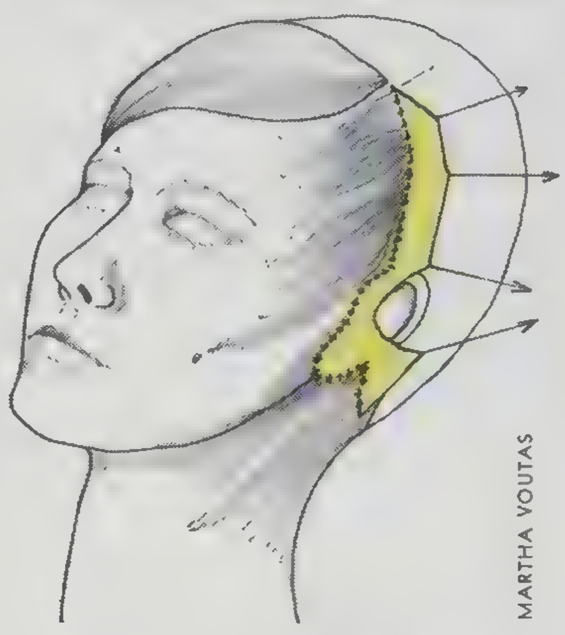
Realizing what a face-lift can and cannot accomplish—in the hands of a skilled surgeon, of course—will help anyone's attitude toward the results. Since my operation was wholly successful for my purposes, I offer here my store of information about my own experience in the hopes it will shed light on the mystique of "a lift," the fears, the facts, the face-lifting process from start to finish.

What is a face-lift?

Face-lift is the popular, catch-all term. The correct word is *rhytidoplasty* from the Greek word meaning wrinkle. Or *meloplasty* from the Greek word meaning cheek. This is the more accurate term since a full face-lift involves temple, cheek, and neck. Not the nose which is a *rhinoplasty*. And not the eyes. An eyelid lift is called a *blepharoplasty*.

What does meloplasty do?

As you age, your facial skin, which is the thinnest skin on the body, is stretched downward by the pull of gravity. Your skin loses its elasticity, its ability to spring back and it sags, giving you that ugly "old-bag" look. A meloplasty reverses this aging process. Your surgeon tightens, re-drapes, and cuts off the excess bagging skin and by this simple but major process pulls up the corners of your mouth, your jowls, your fleshy chin, your flabby neck. There you are rejuvenated, lifted up. What more could you want?



A meloplasty is a full face-lift involving the temple, cheek, and neck

What meloplasty doesn't do

It can't erase the unattractive horizontal lines creasing your forehead. It can't eliminate the deep frown lines where the eyebrows meet. It can't take away the strong nasal-labial "smile" lines which go from nose to lip although it may soften them a bit. Face it: a face-lift can't remove lines at all.

A meloplasty can't erase the brown spots called lentigines on the face. Can't remove facial scars. Can't alter the skin tone or color. A meloplasty can do little for facial skin that is excessively wrinkled or thickened, dried out and ruined by too much sun.

A meloplasty for a Black woman is difficult because Black skin has a tendency to form the hard raised scars called keloids. The darker, more olive the skin, the more likely it is to be hypertrophic which means it forms scars that are thicker, wider, heavier, and darker than normal. Thick, oily skin is less satisfactory because it is less manipulatable.

What is the meloplasty operation?

As my surgeon explained it to me, he ties your hair back from your face and shaves a path inside the hairline in which he draws his incision lines.

My surgeon started his incision line about an inch above the ear, back inside the hairline. It slanted down toward the top of the ear, came around to the front of the ear, and down the natural crease where the ear is attached to the cheek. Here is where the skill of your surgeon shows.

The incision line continues under the earlobe (if you don't have earlobes your surgeon will make small ones for you), goes up behind the ear, and then straight across the back of the head above the hairline for an inch or more. The surgeon loosens, or undermines, this large flap of facial skin, going deep down into the neck both in front and behind the ears, leaving only the ears attached to the scalp. He pulls this loose flap of skin tight, re-drapes it over the underlying facial structure, cuts off the excess "bag," and sutures the taut skin back to the head along the incision lines.

Does meloplasty hurt?

In my case, it did not hurt at all. It was scary to learn my meloplasty would be done under local anesthesia. But local anesthesia seems to be a term more for doctors than for patients. To me as a patient it meant I remember nothing from the path being shaved in my hair until I woke up in my hospital room.

[ED. NOTE: *Some surgeons prefer general anesthesia or give their patients the choice.*]

My face was a big balloon with only the tip of my nose poking out, like Bugs Bunny with

(Continued on page 87)



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CONTINUED FROM PAGE 84

double mumps. You can't laugh, can't yawn, can't chew, can't open your mouth but a crack. Your dinner goes in mostly by straw. But with medication you're soon feeling fine.

How do you look afterward?

The second day when I went back to have all my bandages removed, I was still frightfully swollen but only my neck was discolored, a light yellowish brown. In a turtleneck blouse and a wig that curled over my ears I went to a party on the ninth day and several unsuspecting friends told me how nice I looked. (Be sure your turtlenecks have zippers so you won't pull open your healing sutures.)

When do the stitches come out?

Mine came out painlessly on the sixth day. The next day I could wash my hair which by then resembled greasy spaghetti. For weeks I had to clean my sutures four times a day with a cotton swab dipped in peroxide to prevent infection and crusting, and then apply a greasy antibacterial ointment. I wore a wig not to hide the stitches but to cover my greasy hair.

What restrictions are there?

According to my surgeon, you can't scrub your face or even wash it or cream it without extreme care. You can't let your sutures dry out or they will pull tight and scab. You can't sunbathe. It takes at least six months before your scars change from red to white, and all that time they are especially sensitive to ultraviolet light and will darken permanently if you burn.

Does a meloplasty affect you emotionally?

A meloplasty didn't hurt me physically, but it was emotionally shocking. The operation itself is major. You are on the operating table several hours. The thought of cutting and scarring such an integral part of yourself is radically disturbing. Even though your scars are hidden and become almost invisible, you know they are always there.

Then there is the postoperative depression. Mine hit me the morning after. I was overwhelmed with the "Pitiful Pearl," the "what have I done to myself?" syndrome. It took weeks to get rid of it.

A meloplasty must be the most crushingly introspective experience possible; not only do you stare at yourself, seeing your face as you've never seen it before, you also have to come to terms with your looks realistically both before and after your operation. If you weren't rather beautiful before, a meloplasty won't make you beautiful afterward.

How can you come to accept a meloplasty?

A meloplasty is simply a repositioning of your facial skin. Your face is still your own face. You are still you. If people are aware of your face-lift, I think you've either had a bad job or you've told.

While states cannot legally restrict doctors from operating, community hospitals can by allowing only qualified specialists to use their operating facilities and join their staffs. Some qualified specialists do operate their own clinics. So do some unqualified. If privacy or secrecy is your objective, and it certainly was mine, your local hospital and your local specialist will give you the same privacy they would give any operation.

To find a qualified surgeon, ask your family doctor, a friend (if she's had a successful lift and will admit it), or the nearest university medical school. Make an appointment for a consultation. If you don't have full confidence in the surgeon, if you aren't compatible, if he or she doesn't explain in detail what he can and cannot do, consult someone else. Another consultation fee is better than a poor job. Remember price is not the way to decide.

How much does a meloplasty cost?

A complete meloplasty costs from $1,000 to $2,500 or more. A meloplasty and a blepharoplasty together would cost from $1,500 up. And up. These are surgeons' fees and do not include hospital stay nor operating room costs. Fees are a deterrent. But you must consider that a skilled surgeon is doing a major operation several hours long and that his fee, which includes all postoperative care, is less than the cost of a good used car.

When should you have a meloplasty?

When you think you need it and when your surgeon agrees you are ready. Fatty tissue degenerates with physical not chronological age and degenerative aging may be noticeable in the 30's or not until the 50's.

Would you do it again?

Absolutely. If I hadn't had a meloplasty and needed one now, I would have it done immediately. If the time comes that I need another, I will have it joyously. ▽



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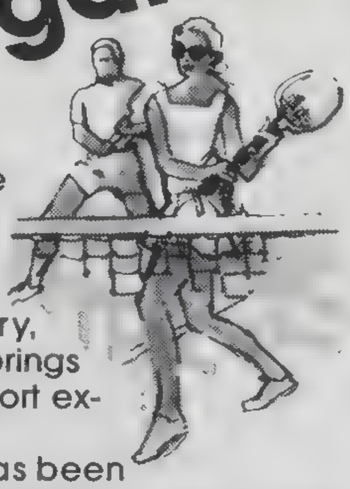
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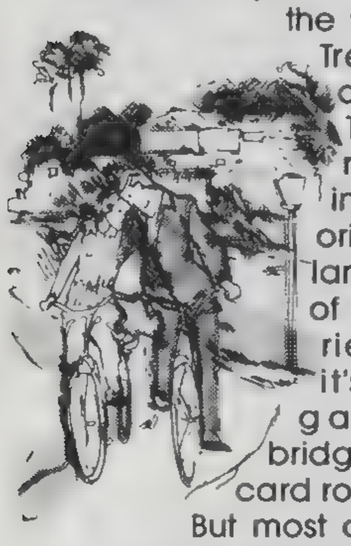
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By Despina Messinesi

AFRO-SPANISH SUN-FUN

Tenerife, Canary Islands: snowed volcanic peak, camels, duty-free shopping, sun-guzzling resorts

Two natural thermostats—trade winds and Gulf Stream—regulate the climate of the Spanish Canaries lying off the west coast of Africa. Rising steeply up from the sea, smelling of flowers and with castled skylines, the volcanic Canaries enjoy spring all year long.

The archipelago, seven main islands plus a few enchanting little ones, divides into two provinces. The western province comprises four islands: La Palma, La Gomera, Hierro, and Tenerife—which has the resort Puerto de la Cruz as well as the provincial capital, Santa Cruz de Tenerife.

Tenerife

Beauty saturates Tenerife, the largest and highest of the seven Canary Islands. When you get off the plane, you smell a concentrated potpourri of roses, jasmine, eucalyptus, and pines. Shaped like a leg of lamb, Tenerife, dramatically divided by the volcanic Las Cañadas range stretching across the length of the island, is part exuberantly tropical, part Sahara-dry, and part Alpine—with El Teide, a 12,180-foot peak snowed in winter. Although the Canaries' spring climate is not tropical, the midday sun drilling down can be underestimated; be prepared with sun creams.

Come-and-go visitors to Tenerife generally head for Puerto de la Cruz, a throbbing resort on the flowering north coast of the island. Above its skyline of hotels spreading from the waterfront to a green belt, hazed in distant purple, gleams El Teide's peak.

The red, green, and beige zigzag-tiled promenade in the center of town edges what look like enormous blue platters cantilevered above the Atlantic: they're saltwater pools, arranged like mini-resorts with restaurants, bars, bursts of flowers, thatched shades, and broad areas for sunning. The most spectacular of them all is called San Telmo.

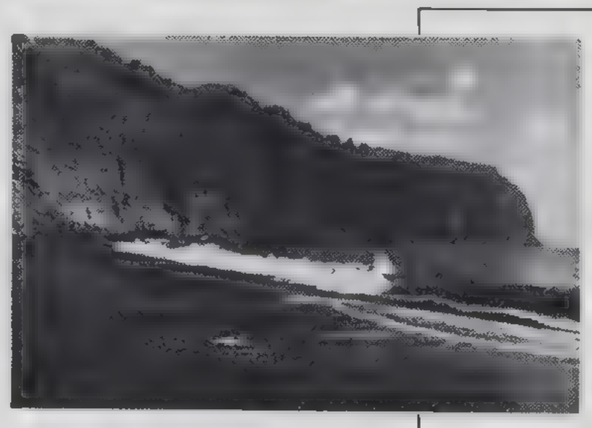
Shopping in Puerto de la Cruz starts with a spot called Virginia where Cartier watches and lighters, Dupont lighters, and French perfumes are the buys. Galy Boutique is the place for French things, including Saint Laurent silk shirts.

Among the five-star hotels at Puerto de la Cruz, the startlingly modern Hotel San Felipe stands in enormous quiet gardens but just around the corner from the bustle of the waterfront. Exceptionally good buffet luncheons served by the Olympic-sized pool; massage; sauna; and big-name tennis.

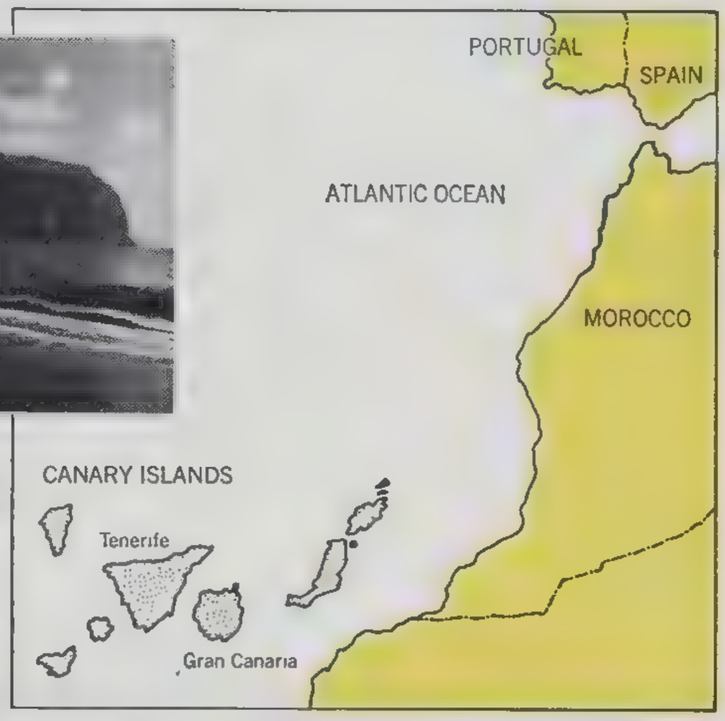
The cliff-hanging Hotel Semiramis has an upside-down plan with lobbies, restaurants, pool, and gardens on the top (fourteenth, fifteenth, and sixteenth) floors. Rooms with small kitchens on floors below. Air conditioning; night tennis; saunas; seawater pool, plus two heated pools, one covered.

On the hill slopes above Puerto, the four-star, serene Hotel La Paz—low, balconied, and Spanish-y—has the feeling of a large country house with lawns, pool.

About ten minutes away from the center of town, the newest five-star hotel next to the Botanical Gardens, logically named Hotel Botánico, spreads on jungly, flowering grounds with a man-made lake, two heated pools, two private pools attached to suites. Tennis, air conditioning, terraced rooms with television.



In the Spanish Canary Islands, rising off the West African Coast in the Atlantic, Tenerife's beaches range from pale amber to lava black



In the luxury resort hotels, women in the evening turn up in something long and pretty, men in jackets and ties. Rates for two persons in a double room with three meals at the luxe hotels range about $40 a day including service and taxes; without meals, around $25.

At noon, stop at Café Columbus on the waterfront—good for brunch, drinks; you can sit in your swimsuit in the sun or in the air-conditioned inside. Also near the postcard-pretty old fishing port, two restaurants, Mi Vaca y Yo and Patio Canario, serve marvelous lobster, halibut, crayfish, Spanish hams, cheese, melons, and juicy fruits. With drinks and wine for two persons, count about $12 including tip. Informal, no jackets or ties are necessary. At midnight, the action's at the discothèques—try Bali and Atlantis.

For complete joy, drive through orange groves and vineyards to Icod, a small untouched village known especially for its thousand-year-old dragon tree shaped like an enormous green mushroom on a grey stem forty-two feet around. Lunch at the open-air taverna with a view over the white village of Garachico, the first port of Tenerife. All this for about five dollars for two persons.

Beyond the enticement of top-notch hotels with pools and tennis and masses of duty-free shops (cigarettes cost twenty-five cents a pack; a quart of Scotch, $2.50), what really grabs you are the abrupt variations of terrain. Although you can drive around the whole island in one day, sensible people do not. They linger and explore with joy.

Two four-lane highways, one on the north coast and one on the south, both with small tributaries, lead to surprises. The first objective: driving up to El Teide, that always-visible peak rising out of the volcanic crater Las Cañadas. About half-a-mile away from Puerto, you come to the Botanical Gardens, a sanctuary filled

(Continued on page 90)



The world's most mysterious journey

There is a strange silent time in the fleeting instants of dawn when the ghost of Manco Capac, the first Inca King, is said to rise to the surface of the lake where he was born. Lake Titicaca.

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CONTINUED FROM PAGE 88

Canary Island air: an intoxicant of roses, jasmine, eucalyptus, pine

with plants and trees from all over the world.

Fifteen minutes later, the road winds through the violently green landscape of the Orotava Valley, acres of shiny, tattered banana groves; glossy apple, cherry, and peach orchards; vineyards; and fields growing *papas,* those small, wrinkled Canary potatoes that are delicious boiled and salted.

In the town of Orotava, about twelve hundred feet high, cooler air makes a sweater necessary. Do stop for a close-up view of the row of colonial houses with two floors of carved wooden balconies, one of them now a handicraft shop selling Canary drawnwork embroideries.

Climbing higher, you reach the weird crater world of sculptured, copper-red lava rocks. A cable car will lift you up to the cold, blowy peak of El Teide in about ten minutes. On the way down, stop for a warm-up drink and hot lunch at the Parador. Return by the alternate route through Bosque de la Esperanza —a dark, mysterious forest of Canary Island pines.

The southern coast of Tenerife with broad stretches of topaz-colored sands, Sahara-dry, beams with strong sun. Ten Bel, a sprawling resort complex of bungalows, draws mainly families. Dominating the Playa de los Cristianos, the geographical center of the coast, the tall, balconied Hotel Gran Tinerfe stands above sandy beaches and pools. With tennis, sailing, water-skiing, nonstop sunshine, gardens, salted pools, and heated pools, it seems as self-sufficient as a ship at sea.

Named after the high barren mauve cliffs on the western coast, Hotel Los Gigantes rises tall and brilliantly white at the end of a quiet bay at Puerto Santiago, its stark, sunstruck setting tamed with flower gardens, pools, tennis, and the hotel's polished marble hallways, comfortable rooms.

Gran Canaria

The eastern province of the Canaries, off the coast of Africa, numbers three islands: Lanzarote, Fuerteventura, and Gran Canaria—a large sun-round island with the provincial capital city of Las Palmas, a major seaport as well as a resort. Don't be confused: the difference between the capital city of Gran Canaria, Las Palmas, and the island, La Palma, is just a couple of S's.

The international airport on Gran Canaria is the landing pad for most jets from Europe, Africa, and the United States. A six-hour overnight flight on the Spanish airline, Iberia, takes you from New York's J.F.K. airport to the Canaries. Between dinner and breakfast, there is hardly time to snooze.



Village women top their white kerchiefs with straw boaters.

The city of Las Palmas churns with big business, resort living, tax-free shopping, and Canary goodies: $1.50 for banana liqueur; $4.00 for a box of twenty-five cigars equal to Havanas.

Among the hotels ringing the honey-colored, three-mile-long beach, Las Canteras, the five-starred Hotel Cristina with its balconied rooms has a tremendous terrace pool overlooking the shore.

In the middle of a palm park, the luxe Hotel Santa Catalina is a model of Canary Island architecture: Mudejar balconies, large cool rooms, a pool, and tennis. At night, the roar of lions sounds improbable but is not. The zoo is nearby.

You can enjoy both Gran Canaria and Tenerife in an effortless and reasonable way on a fifteen-day Iberia tour that leaves New York every Saturday evening.

It's deluxe all the way: at Las Palmas you stay at the Hotel Cristina; at Puerto de la Cruz, at the new Semiramis, with breakfasts and either luncheons or dinners included. You also have a S.E.A.T. car (Spanish-made Fiat) with free mileage for exploring the two islands. Everything including the round-trip transatlantic fares and the twenty-minute flight to Tenerife costs $816 in May, September, and October; $911 during June, July, August. *Bienvenido a Las Islas Canarias!*

For further information on the Canary Islands and Iberia tours, write Vogue Travel, Department CAN, P.O. Box 3374, Grand Central Station, New York, New York 10017.



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REPEATABLE ISLAND

People go and go and go to Bermuda—because the sports, surf, and sand stay supreme

The delight in rediscovering Bermuda—barely two hours from New York by jet—is finding that it hasn't changed. While other islands—for better or worse—have undergone "development," Bermuda remains that same civilized, British-accented vacation world it's always been. Everyone still dresses for dinner; tourists still dart about the twenty-one-mile-long island on motorbikes (rental cars are outlawed and the speed limit is twenty miles per hour); policemen still wear Bermuda shorts; and idyllic summer weather still stretches from May through November. Even if you wish to do nothing more than lounge on the island's pink-sanded beaches, the sun and sea are so energizing that you'll soon find yourself leading the active sports life that is Bermuda's specialty.

PLAY YOUR OWN GAME

Tennis: No wonder tennis booms on Bermuda; Bermuda introduced the United States to the game over a hundred years ago. In the last five years, the number of tennis courts on the island has doubled; and the newly formed Bermuda Lawn Tennis Association schedules tournaments all year long. Many tournaments—such as the Pomander Gate Open (June 5 to 15)—are open to visitors; check with your hotel or with the Lawn Tennis Association on arrival.

Fast becoming *the* tennis place on the island is the super resort complex of the Southampton Princess in Southampton on the southwest end of the island. The Princess schedules weekly round-robin tournaments, prepares guests for the event with week-long, tennis-camp-style clinics. The Princess now has eleven courts—with seven night-lighted.

Golf: Those nine green patches coloring the official tourist map of Bermuda are not parks—they're golf courses. The star golf attraction is the Mid Ocean course spreading over rolling countryside and edging Castle Harbour on one side, the Atlantic on the other. Said to be among the ten best golf courses in the world, Mid Ocean is private; but cagey Bermuda-bound travelers start trying to wangle invitations months ahead of their vacations.

On the other end of the island in Southampton, the eighteen-hole government-owned Port Royal course, designed by Robert Trent Jones, challenges with its cliff-hanging fairways and Atlantic Ocean-hazarded greens. *Note*:



Tennis rates eleven courts at Southampton Princess

Bermuda greens are much faster than those in the U.S.

For golfers wanting to ease into the swing of Bermuda's golf-life, the new eighteen-hole par-three course at the Southampton Princess can be played in two hours, leaving a big chunk of the day for other activities—including more golf!

Sailing: In summer, Bermuda's waters teem with game fish—and sailboats. This summer, yacht people from all over the world will converge on Bermuda for the finish of the Multihull Race from Newport, R.I., with the first boats expected to loom on the horizon in late June.

For racing excitement on a smaller scale, the Harrington Sound Sailing Club sponsors Sunfish regattas every Sunday during the summer, opens them up to everyone, rents Sunfish at the club.

HOTELS TO HOLD YOU

In Bermuda, stay at the Southampton Princess—six hundred balconied rooms; a Beach Club with terrace restaurant; swimming, sailing, and snorkeling in

(Continued on page 94)

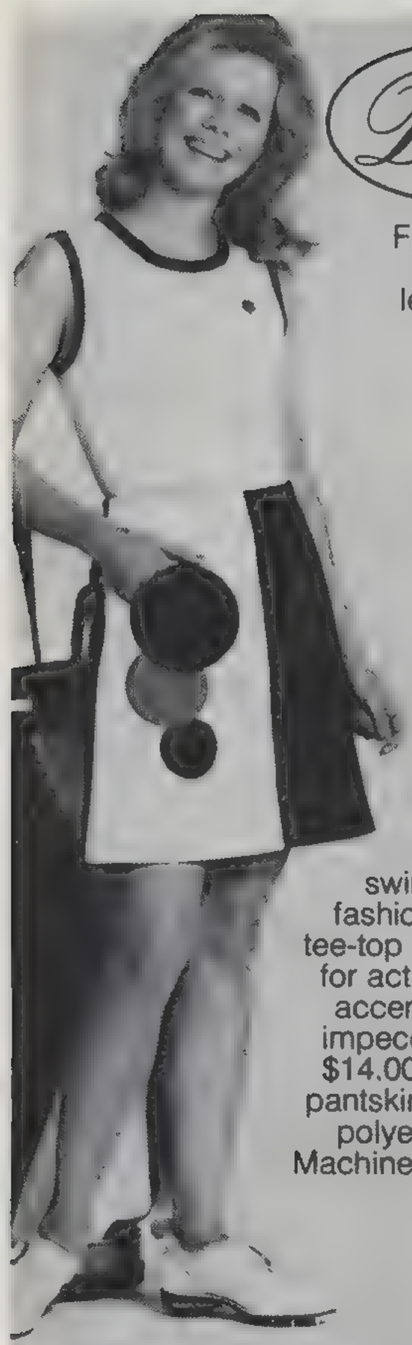
Miss Dior

Definitely, very Dior



Miss Dior by the world famous house of Christian Dior.
Perfume. Eau de Toilette. Cologne. From 6.00 to 42.00.

Christian Dior

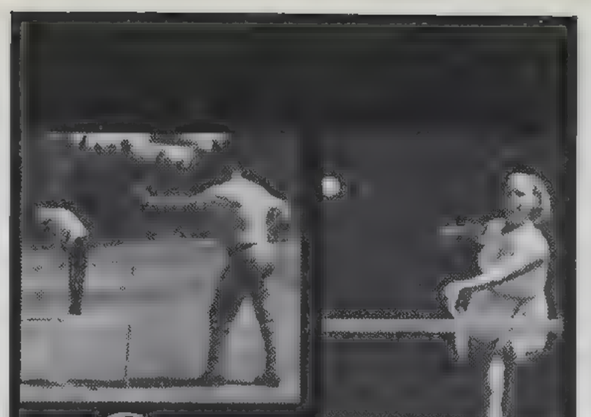


Di*Fini

First name in golfwear/ leisurewear.

Swinging with a 9-iron on the green or a martini at the club, DiFini swings with you, fashionably! The tee-top is cut for action and accented for impeccable style, $14.00. Slip-on pantskirt in 100% polyester, $28.00. Machine washable.

Available at country club pro shops and fine stores everywhere. Or write: DiFini, 367 Southern Boulevard, N.Y. 10454



Lago Mar

A RESORT CLUB

PARTICULAR PLACE FOR SUMMERTIME

An extravagance of family pleasures at appealing summer rates. 800' private beach, 3 pools, children's playground, beach snack bar, 10 tennis courts, complimentary golf on our own 18-hole course. Dining, bar lounge, entertainment. Rooms, efficiencies, apartments. Your inquiry is invited.



FORT LAUDERDALE, FLA.

LONGINES:
Because you'll never be satisfied with anything less.



Three from the Serge Manzon Collection. All Solid Silver. Genuine brown elephant hide straps. Buckle $395, Clasp Case $250, Cubist $350. Available at authorized Longines-Wittnauer jewelers.

Vogue Travel

CONTINUED FROM PAGE 92

the aquamarine ocean. You maneuver from hotel to Beach Club and tennis courts on mini-buses or on motorbikes.

At the Princess, dine in the three-hundred-year-old Waterlot Inn. Many guests from other parts of the island arrive at the Waterlot by boat, tie up at the adjacent pier. Try the seafood-crêpe appetizer—you'll hardly need a main course.

On the western end of Bermuda at Somerset, the lure of Cambridge Beaches—a colony of some thirty cottages and a two-hundred-year-old main house—is privacy. Cambridge pleasures include two all-weather tennis courts, a heated pool, excellent marina, *seven* private beaches.

At Lantana, an air-conditioned cottage resort on Great Sound, guests can swim in a protected bay, Atlantic surf, or the heated pool. Everyone meets for lunch under bright-yellow umbrellas at the beach-side restaurant "La Plage"—and for dinner under the hanging gardens of the solarium dining room. Cottages at Lantana are equipped with kitchens (a maid prepares breakfast), hair dryers, ironing boards.

Just ten minutes across the bay from the low-keyed bustle of Hamilton, the harbor-fronting hotel/cottage complex of Newstead offers guests the quiet charm of staying in a private Bermudian mansion. The hotel has a pool, tranquil gardens, putting green, sauna; and the management makes arrangements for guests to play tennis, swim at a private beach nearby, and golf on the Horizons mashie course.

The newest place to stay at the sprawling Elbow Beach Surf Club in Paget Parish is in one of the garden-cottages by the sea. At Elbow Beach, flower-decked buses put the resort's super-summer-camp facilities—heated pool, five tennis courts, palm-studded beach and beach club, main hotel, dining rooms, night-club—within everyone's reach.

WHAT TO BUY AND WHERE

Venerable Bermuda department stores such as Trimingham's, H. A. & E. Smith's, and A. S. Cooper's overwhelm with their varied selection of sweaters, tweeds, cashmeres at below-U.S. prices. Other great Bermuda buys: liquor and French perfumes. For fine bone china and silver, go to Bluck's. For summer dresses, pants, T-shirts, straw bags and hats, try Calypso on Front Street in Hamilton. On Pitts Bay Road, the Pegasus Print & Book Shop specializes in rare antique maps and prints—duty-free if you bring them stateside unframed.

NIGHT ON THE ISLAND

Bermuda's life-pace continues into the night. Pub-crawl Hamilton—the Hog Penny, the Ram's Head, the Horse & Buggy are all good bets. For dancing, 2001, a dark, mirrored disco, stays open until three A.M.—as does Half & Half, the discothèque at the Southampton Princess. For West Indian steel-drum sounds, go to Forty Thieves. But remember: you'll want to be on the court—of course—*early* the next morning. —RICHARD ALLEMAN



Bermuda water, Gulf Stream-warmed: *Left,* improvised Sunfish race (many clubs open scheduled races to visitors, too); *below,* pond-hazarded golf course at the Southampton Princess.



***Above:* Snorkeled diver, undersea coral-scape**



For further information on Bermuda, write Vogue Travel, Department BER, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.



The potion of love.

(and how it all began 450 years ago)

We know she was young. Blonde. Beautiful. And widowed.

But did she create the original Amaretto di Saronno as a thank you for her portrait? Or was it to stir romantic fires in Bernardino Luini, the artist who painted her in 1525?

History has lost the answers—even her name—leaving nothing but Luini's stunning fresco in the Sanctuary of Santa Maria delle Grazie in Saronno, Italy. And...





...her romantic, intriguing liqueur. We still like to think Amaretto di Saronno is a potion that inspired a great love. It's something to wonder about tonight as you sip its intriguing, provocative bouquet.

Discover the many other ways to use Italy's rare liqueur of love in our free recipe booklet. Just write: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, 11021, New York, Dept. VO4.

The original: Amaretto di Saronno®

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The most no-wax cushioned floors in your color.

Like 22 in Blue.

And this blue is all new. It's just one of the Prestige collection, based on authenticated designs from the many lands that have made up the heritage of America.

These inspired designs feature the convenience of all our no-wax, Shinyl Vinyl® floors, and the comfort of cushioning. A no-wax, Shinyl Vinyl floor stays fresher looking longer, usually with just sponge mopping. In time, a reduction in gloss will occur in areas of heavier use. We recommend Congoleum Vinyl Dressing to provide a higher shine, if preferred.

See this great new collection and choose your floor in your color. Find us in the Yellow Pages under "Flooring".

Pattern #45001 shown.



VOGUE BOUTIQUE

NIFTY SUMMER-DRESSING! *MAY MESSAGE: BLACK!*

The look: PURE SHAPE, carved clean—minimal—a dash of white . . . SIMPLY SUPER!



2

STATEMENT: PURE BLACK—smashingly sexy . . . THE WAY OF SUMMER-EVENING!

1. Black crêpe de Chine square-neck, bias "camisole" to mid-calf (*it slides!*)—to wear loose and breezy with nothing but flat copper sandals and a sun-glow! $120. By Holly Lueders at Zoom, 56 Job's Lane, Southampton, N.Y. . . . **SUMMER-F!ND . . . PERFECTLY-SEXY! 2.** Black thin cotton madras sarong (it's cut to wrap and tie and cling exactly where it *should!*), $19. Black cotton T-shirt tank, $9. Both by Cinnamon Wear at Henri Bendel, N.Y.C. . . . **3.** Pleated black cotton gauze ruffle-edged, calf-long skirt, $32, matching boat-necked narrow pullover blouse, $13. Amerikan Climax at Bloomingdale's (Lexington Level), N.Y.C., and Bullock's, L.A. **BLACK WITH CHARM . . . 4.** Black Indian cotton gauze ruffle-edged "pinafore" to mid-calf, $38. Amerikan Climax at Bloomingdale's (Lexington Level).



4



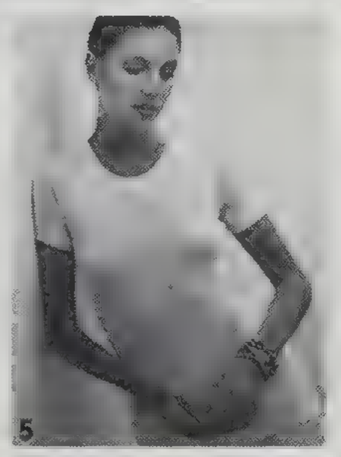
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6

DISCOVERY! For summer trouser-dressing (or the extra-chic bikini cover!) 6. Breeze-loose, handkerchief-thin, collarless "grandfather's" shirt—from a one-of-a-kind collection of 1890-1920 men's silk shirts . . . here, Devonshire cream-colored, $30. From Our Store, Straight Wharf, Nantucket, Mass.

LUXURY OF LUXURIES . . . 5. The perfect T-shirt—100 percent silk knit, perfectly carved, perfectly long and slide-y . . . superbly Devonshire cream-color, $25. By Zegna. At Jackie Rogers, 27 E. 67 St., N.Y.C.



5



7

7. FOR BEACH-DAYS—The best white cotton pullover-shirt . . . *SUMMER INDISPENSABLE!!!* Oversized—long to mid-thigh (from a collection of cut-down British Naval nightshirts!), $6.50 at Bloomingdale's (Lexington Level).



RICHARD GIGLIO

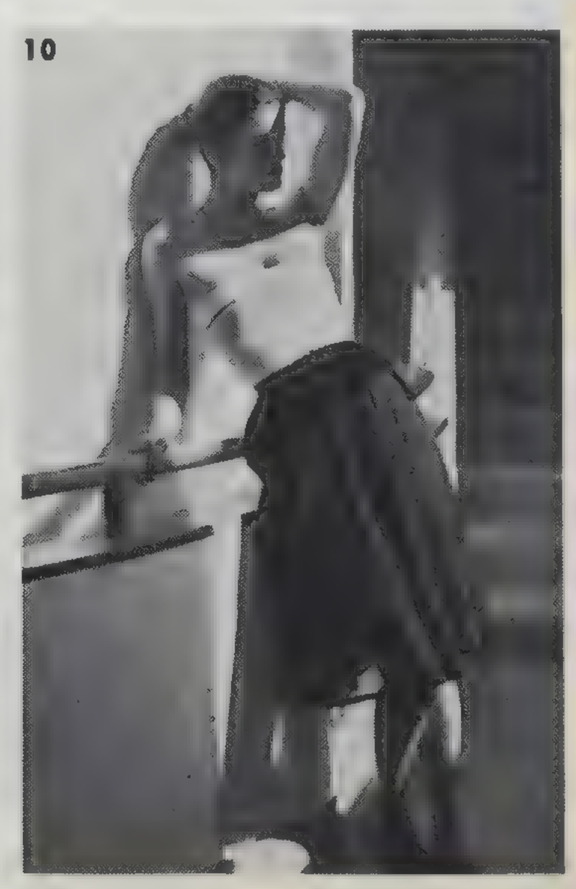
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"QUICK SILVER" . . . THE MINIMAL JEWEL FOR BLACK AND WHITE DRESSING . . . 8. Slivers of carved silver, hand-formed and hand-stamped to wear in varying sizes as wrist-cuffs. From $12 for the narrowest to $50 for the widest and most intricately designed. . . . By Lauri Hakola, at Maya Pool, 1120 Paseo Barranca, Santa Fe, New Mexico. (505) 982-2223

Essentials . . .

FOR TOWN . . . 9. "The Sun-Suit": Black cotton short-sleeved shirt, matching softly pleated, front-button skirt . . . Charm Touch: shirt collar and skirt pockets scallop-edged and embroidered with black flowers, $150. Right Bank Clothing Co., 21 E. 57 St., N.Y.C. and 450 No. Camden Dr., Beverly Hills, Calif. (to wear with a white T-shirt or alone as a two-piece dress!). **10. FOR HEAT-EVENINGS:** White cotton strapless tube T-shirt, $10. Tric-Trac at Henri Bendel . . . Black cotton lawn below-the-knee drawstring skirt, $24. Basic Design by Barbara Dulien at Saks Fifth Ave., N.Y.C.

9



10

PHOTOGRAPHED AT THE COOPER UNION AND THE WATERSIDE SWIM AND HEALTH CLUB

BARBARA BERSELL

Oh,
the disadvantages
of our
longer cigarette.
Benson & Hedges
100's



Regular and Menthol

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. tar, 1.1 mg. nicotine
av. per cigarette, FTC Report Oct. '74

VOGUE BOUTIQUE

THE HEAT'S ON...

FOR MAY-DAYS . . . summer that's easy and INSTANTLY PERFECT!





SUN-DELICIOUS

The prettiest way of summer-dressing . . . liberally charming! English-garden Beguiling—think hollyhocks and columbine . . . **1.** Tiny-flowered Liberty of London cotton gathered "peasant" blouse, $26—matching below-the-knee skirt, gently gathered and pocketed, $45. **2.** Écru, peony, peach, and jade flowered Liberty of London cotton dress. $58. Both, made exclusively for Bonwit Teller, N.Y.C., for their promotion "Salute to the Liberty of London Centennial." More Gardenflowers . . . **3.** Back-wrapped apron "sundress" of miniature peonies scattered on navy silk crêpe, $50. By Mrs. H. Winter for Yesterday's News at Sportsworks, 1046 Madison Ave., N.Y.C.





MAY DISCOVERY . . . 4. Authentic British naval mess jacket . . . navy and white pinstriped cotton, mandarin collared, neatly carved to hipbone, $5. Bloomingdale's (Lexington Level). NIFTY SUMMER LOOK . . . wear with white T-shirt (Tric-Trac, $10), white cotton pleated-front shorts (Cinnamon Wear, $19). Both at Henri Bendel, N.Y.C.

News: Jeans-Dressing . . . Romanced!





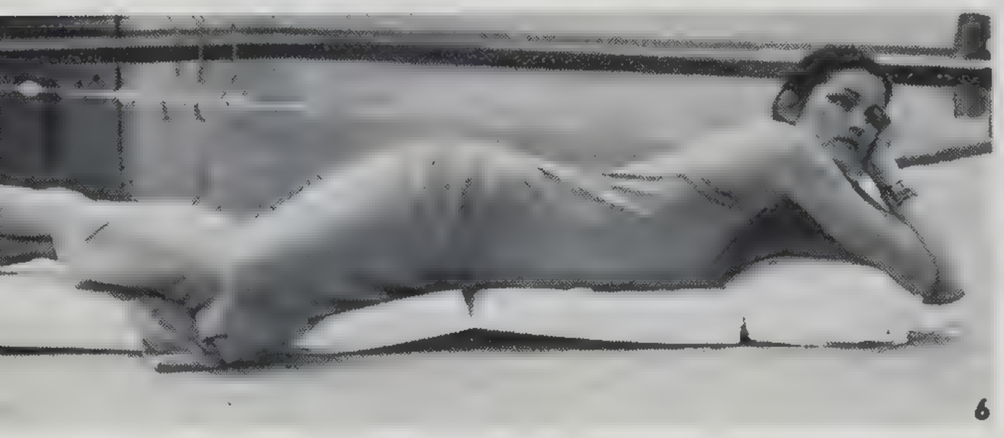


Classic denim with CHARM—or some of the best easy-clothes EVER! Purely-Feminine. . . . **8.** Faded denim apron-wrapped "sundress" to wear sunbare or with a slide of a T-shirt, $28. Happy Legs at B. Altman, N.Y.C. . . . **9.** Gently-gathered back-buttoned and waist-tied denim skirt, $55. Valeska, 822 Lexington Avenue. The T-shirt—white cotton, capped-sleeved, $10. By Tric-Trac at Henry Lehr, 986 Madison Ave., N.Y.C. **10.** Jeans "blouse" (with the charm of a baby dress!) . . . ruffle-edge collared and cuffed pullover, $52. At Valeska. Cinnamon Wear white cotton shorts.

Summer "Slippers"...



THE NEW T-SHIRTS TO HAVE . . . TO COLLECT . . . 5. The cotton T-shirt with the best loose sleeve to roll. By Tric-Trac, $15. In six colors! At Betsey, Bunky and Nini, 237 E. 53 St., N.Y.C. THE SLIDE . . . 6. For Beach-Days and Easy-Evenings—barest T-shirt tank carved low front and back, long to mid-calf. Natural, jade, pale blue, washed pink, $15. Spectrum India Boutique, 386 Fifth Ave., N.Y.C. White mat by Triconfort.





THE CITY DRESS! . . . 7. Perfect cotton short-sleeved T-shirt dress to just below the knee, neatly polo-collared. Black, jade, red, navy, and beige, $30. By Belle France. At Valeska, 822 Lexington Ave., N.Y.C.

BARBARA BERSELL

COOL...

11. The Perfect Summer Robe for Beaches and At Home . . . classic Japanese handkerchief-thin COTTON kimono . . . deep indigo splashed with white chrysanthemums . . . to-the-floor long! $24. At One, 9640 Santa Monica Blvd., Beverly Hills, Calif. . . . (And similar ones for $18 at Azuma, 415 Fifth Ave., N.Y.C.)



PHOTOGRAPHED AT THE COOPER UNION AND THE WATERSIDE SWIM AND HEALTH CLUB

Ecusson.
If every beautiful thing
around you
could only last
so long.

Ecusson. The perfume that has lasted 400 years now lasts 24 hours.

Jean D'Albret, creators of Ecusson Skin Parfum Spray, the enduringly beautiful fragrance that lasts all day. Paris Londres New York

VOGUE'S
POINT OF VIEW
MAY, 1975

Summer TIPSHEET

A quick guide to hot-weather fashion and beauty: the big new looks; the little touches that update what's already in your wardrobe; and the repeaters—the things to collect and carry over ad infinitum.

Start with a picture. Small wrapped head with earlobes showing; a breeze of cotton dress showing skin at the neck; six wooden bangles on bare, tanned arms; a flat little sandal with pretty, polished toes peeping through—in essence, this is what it's all about this season (what *we're* all about this issue): the bareness, the cleanness, the comfort . . . the uncomplicating of summer.

The sandal is key—and the flat sandal is key-est of all. A wonderful proportion with all the wafty little smock-dresses you're going to be running around in till fall, and an instant updater of your last-summer things. Also—and this may come as a surprise—a flat shoe, especially a bare one with nothing covering the heel, is a fantastic leg-lengthener . . . look in a mirror.

Go for an eye-makeup in a funny, brown-y, slightly off-key color—peanut or caramel. With a tan, especially, it does more to bring out the eye than all the blues and greens on the spectrum.

Own at least two white things . . . a dress in the whitest white cotton sheeting . . . a two-piece white chiffon pyjama for evening, with a floating one-shoulder top.

Different kinds of bareness take different kinds of bras. Strapless and plunging bras go without saying, but you're going to be wanting (and finding!) others for other kinds of bareness—for halters, for wide bateau necklines, for tops that are cut way in on the chest and back. And remember: wide, wide sleeves have deep, deep armholes—collect bras!

Re bareness: Don't leave the house without perfume!—bare skin without fragrance is like petals without dew. (Oldie-but-goodie fragrance tip: a piece of cotton soaked in scent and tucked in your bra prolongs the sweet smell for hours.)

Best-looking summer hair: straighter than you may have been wearing it this year and just breezing the shoulder. . . . Curling irons—the modern kind, with a steam mechanism—are great un-curlers and don't damage hair. Another trick: the wrap set—part hair on the side; then, section by section, wrap around your head like pieces of fabric and clip in place.

New scarfs to collect: thinnest cotton squares in sun-scorched colors—earth colors; 27-inches makes the best head wrapping; 18-inches to twist around the neck. . . . Delicious touch of a scarf: a crêpe de Chine triangle loosely knotted at the neck, boy-scout style.

This summer's "cardigan": the kimono—in the softest, limpest cotton you can find, black or peanut color. To wear as a robe, as a dress, as a covering over a skirt or pants.

To collect in multiple: various kinds of straw belts—the great-with-everything accessory.

The hat to own: a peanut-colored straw with a small, neat brim. And leave it alone—no ribbons, no scarfs, no flowers. Everything looks better a little barer this summer.

Good basic summer wardrobe for town: one drawstring skirt; one rolled-sleeve T-shirt; one cotton knit tank top; one pair of straight-legged thin cotton pants. To own all in peanut color . . . or in black. . . . For a covering, a peanut-colored triangle of a shawl in a super-soft fabric—cashmere and silk would be lovely. Look for one big enough—pretty enough—to wrap as a sarong at night.

The bag to sling over your shou!der: the straw bag with the ease of a shopping bag. . . . The bag to have in at least three colors: the little tie-up cotton "hobo" bag—sanguine-red . . . khaki . . . a pretty blue.

Any-summer tip: Don't feel you have to have lots of different kinds of looks. The secret of summer ease is to have just what you need—and to have it when you need it; if your everyday uniform is a cotton knit T-shirt and cotton pants, you aren't going to be looking for a whole other thing tomorrow. In other words: buy in multiple. It's the great summer uncomplicator—and, believe us, if you love it, it's cheaper by the dozen.



SAVE IT BY THE DOZEN NOW

The Story of



THE BARENESS THE FRAGRANCE

everyone gets the message

No question. The look of the moment is the look of skin—bare summer skin, tinted lightly by sun, showing silkily through cutaway backs and fronts and sides and middles. And smelling delicious . . . a hint of jasmine rising from the plunge of a neckline . . . clean, tingly traces of citrus lingering coolly in the curve of an arm . . . clouds of mimosa spinning in the air when a woman turns her back on a dance floor. Evocative, provocative, fragrance is the touch that rounds out the fashion, makes it personal . . . and sweet to all the senses. . . . On these pages, the whole day-and-night gamut of summer bareness: the clothes, the fragrances . . . the possible consequences.

Bare arms, bare neckline, *left*—Oscar de la Renta's cinnamon halter-smock for day. To wear with six smooth wooden bangles . . . and ardent splashes of eau-u-u. (Clearly, one person here hasn't got the message yet; never mind, on the next page, the spectator catches up with the sport.) . . . Dress, of polyester and cotton, about $90. Lord & Taylor; Nan Duskin; Martha, Palm Beach, Bal Harbour; Godchaux's; Balliet's; I. Magnin. His watch, Cartier. Everything here, and on the following 12 pages, photographed at St. Tropez, in and around La Paziella, the house built for Elsa Martinelli and her husband Willy Rizzo by Roger Herrera. The mood throughout heightened by the hair-and-make-up wizardry of Rick Gillette.

For more stores carrying Fragrances with a Fashion Message, see page 178.

ohhh...

HELMUT NEWTON



THE BARENESS

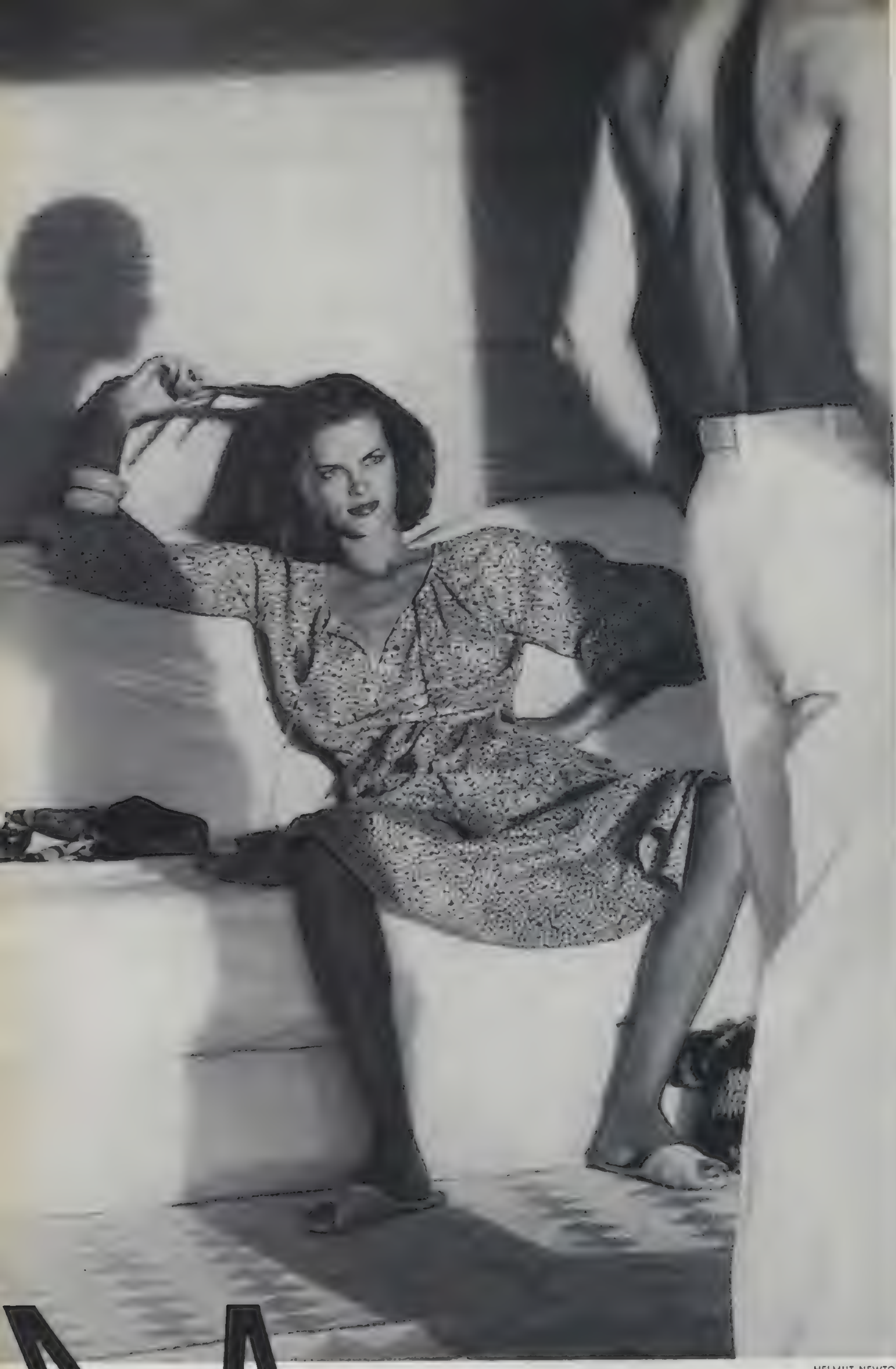
The ultimate plunge, *left*—Halston's long, thin, perfect summer evening in red-and-white cotton-knit stripes (if you have to ask what to wear in the way of a bra, this may not be the dress for you; this isn't the moment for anything else on the body—but perfume). Dress, of Fisba fabric, about $220. Bergdorf Goodman; Charles Sumner; Nan Duskin; Montaldo's; Stix, Baer & Fuller; Dayton's; Harzfeld's. Jewelry, Elsa Peretti of Tiffany. . . . **Accessories for bareness,** *right:* an airy length of "fishnetting" to wear as the coolest scarf; and—the classic—perfume behind the ear (don't say we didn't warn you!). Scarf by Don Kline, at Henri Bendel.

THE FRAGRANCE

The fragrance, adding definition to the coolest plunge on the coast, *left,* matching the dress in its effortless promise, Halston by Halston, a top note of incalculable warmth and beauty that worn on wet skin can last for at least 24 hours . . . and just as she has the imagination to knot a streak of fishnet around her bare throat, *right,* she sometimes has the wit to wear the new Silver Sage on earlobes and tucked into her episternal notch (the little hollow at the base of the throat) . . . NOT behind the ears where skin oils can distort the perfume's true intention. Silver Sage is a scent created by Jess Bell for men and women, as our picture obviously proves. . . . Stop press fragrance news comes from Orlane for this month only. . . . They have masterminded the kind of purchase-with-purchase idea we think makes sense. With any $6 Orlane purchase you can buy a good looking tote bag (called Le Tote Chic) with 1 ounce of their piquant Eau de Toilette MW for only $7.50 . . . bought separately, cost would be $25, so you save enough to stock up on Orlane's Rose Lipstick, and Fluid-Blush in Rose Pastel worn by our model on the left.

HELMUT NEWTON

mm-MMM!



THE BARENESS

The bareness, *left* . . . the dégagé charm of a neckline left untied—and filled with scent (the shadow knows!)—Calvin Klein's smock-blouse of navy-and-white tiny-print cotton, matching wrap skirt. Mayar Silks fabric. Top, about $48; skirt, about $54. At Bloomingdale's; Higbee's; Kaufmann's; Hudson's; Swanson's; Frederick & Nelson. . . . **Backless for day,** *right* —Givenchy's narrow halter dress in dusty-peach gabardine so thin it falls like silk . . . with wafts of marbled pink chiffon, a shimmer of scent . . . M-m-m-m! Carlotto gabardine; scarf, of Marbles silk chiffon. To order, at I. Magnin. His clothes, Saint Laurent. Accessories, next to last page. . . . Photographed at La Pazziella, the St. Tropez house of Elsa Martinelli and her husband, Willy Rizzo (Willy designed all the furniture).

THE FRAGRANCE

The fragrance, an essential part of any fashion bared down to show maximum skin, applied as early as you like—in the bath is a good place as bath oil or as cologne sprayed directly onto wet skin for the best retention value. . . . Rive Gauche by Yves St. Laurent gives full sensual value whichever way you take it—in oil, soap, body lotion, dusting powder, and, of course, the full (pow) strength of the perfume. . . . On a big evening, perfume imprint stays in place longer when using real perfume which, applied via an atomizer, diffuses alcohol content (the amount added to the formula determines strength and so lasting ability), while the true scent clings to skin. Body heat releases the longer lasting deeper notes of say Givenchy III, made to wear with Givenchy's oh-so-alluring dress on the right, a fragrance that is much more than a trio of essences, but a complex and always intriguing forest full of scents. The makeup here, Pommette Cheek-gloss and French Formula lipstick, both by Lancôme.

HELMUT NEWTON

M-m-m-m



THE BARENESS

The bareness . . . under the bareness, *left:* the ultra-pretty lacy-and-embroidered white bra with a plunging neckline, plunging sides, thin, thin straps . . . and the kind of easy front-closing anyone can manage! By Flair, of nylon tricot. About $5. At Saks Fifth Avenue; Wanamaker's; Miller & Rhoads; Rich's; Jacobson's. . . . **The open-air sundress,** *right:* Sonia Rykiel's enchanting cotton print in shades of pink, slit all the way up the sides—*everybody* picks up the scent! Of Mantero fabric. About $170. At Bloomingdale's; Hattie; Ultimo; Marie Leavell; Country Club Fashions. Accessories, next to last page. The furniture opposite, by Willy Rizzo.

THE FRAGRANCE

The fragrance . . . that counts is one that doesn't lose its identity in minutes but stays on the skin, even developing (like a Polaroid picture) as it merges with skin oils, producing the whole breadth of its composition. Cerissa, the new scent by Charles Revson, is of this genre, a breathtaking mélange of floral blends (honeysuckle, jasmine, jonquil, and carnation, to mention but a few in the bunch) that work so well together it appears body chemistry does not substantially alter its main challenge to the olfactory sense. Most perfumes have a lighter side, a toilet-water or cologne version of the major plot. If it's a great perfume, its character shouldn't be lost in a lighter form . . . good example of this is Charlie, first launched as a cologne spray for summer, now also available in full perfume strength to wear after dark, lasting the night through. The easy summer hair, this page, by Rick Gillette, who did the hair and makeup throughout these pages. *Right,* Extra-Extra Shine Lipstick, Real Live Blush, both by Revlon's Charlie Cosmetics.

HELMUT NEWTON

OH-oh!



THE BARENESS

The bikini and its fans, *opposite*—the string-tied bikini in sienna-brown jersey with a matching wrap skirt. By Eres. Bikini, about $38; skirt, about $70. Bloomingdale's. **In fragrante** . . . on the couch, *below,* the jumpsuit-pyjama in parchment-colored stretch jersey with a skimp of halter . . . at the window, the gentle blouson-top dress of jade-green matte jersey on thinnest straps. . . . Pyjama by Robert David Morton for Quazoom, of Antron nylon and Lycra. About $120. At Saks Fifth Avenue; Nan Duskin; Stanley Korshak; Lillie Rubin-South and West; Carol & Mary, Hawaii. Dress by Scott Barrie (Jasco fabrics rayon jersey). About $180. At Elizabeth Arden Salons; Nan Duskin; Kaufmann's; Claire Pearone; Sakowitz; Neusteters. His clothes, Saint Laurent. Accessories, next to last page. . . . Both pages, more views of the St. Tropez house of Elsa Martinelli and Willy Rizzo designed by Roger Herrera, with some of the furniture designed by Willy.

THE FRAGRANCE

The fragrance for indoor or outdoor sports is beautifully demonstrated by Estée Lauder's Aliage, a breath-of-fresh-air—if air could only smell so green and great. Warning: don't soak up the sun if your skin has soaked up the scent . . . as you well know, we're against lengthy sunbathing anyway (anything longer than ten minutes is taboo), but sunblock is better than sport scent for sunwear . . . on the other hand, in the shade we advocate lavish spraying as often as the thought occurs . . . the more Aliage in the air the better for all of us. Makeup, *opposite page:* Cinnamon Polish Fresh Air Lip Polisher, Sparkling Burgundy Lustrous Nail Lacquer, both by Estée Lauder.

HELMUT NEWTON



ah-ha!





THE BARENESS

Bareness—everywhere you look! Halston's navy jersey jumpsuit, *far left*—bare halter top, cutaway sides, cutaway back—so many places for perfume to go! . . . Bare, black, short, *near left*—the little slip of a dress everyone wants at night, in silk crêpe de Chine. From Bill Blass. . . . The jumpsuit, of rayon (Pomezia fabric). About $320. At Martha; Nan Duskin; Higbee's; Stanley Korshak; Stix, Baer & Fuller; Esther Wolf; Joseph Magnin. Necklace by Elsa Peretti of Tiffany. The dress, of Lafitte fabric, about $395. At Saks Fifth Avenue; John Baldwin; O'Neil's; Stanley Korshak; Harzfeld's. His clothes, Saint Laurent. . . . **Toujours . . . the one-shoulder dress—unfailing allure!** *Right,* Valentino's narrow-falling printed black chiffon with a blowy little flounce top. Of Stucchi fabric. At Martha; I. Magnin. His shirt, by New Man; Saint Laurent trousers. All accessories, next to last page this issue.

THE FRAGRANCE

Fragrance . . . an important part of dressing, even when you decide to cover up (some) of your bareness. Don't get hung up on one perfume and think it's the only one for you. It isn't. There are many out there that can give you new ideas about yourself—and how refreshing that is to look forward to. Wear fragrance wherever you feel a pulse beat—Chanel No. 5 on the underside of the wrist, inside the curve of your arms, at the temples, both back and front of your neck—your skin will love it. Change your perfume pace A.M. to P.M. . . . just as interesting as getting into another mood with clothes at night. Farouche by Nina Ricci is a heady start to any evening, traveling on a woman's skin, particularly promoting its femininity.

HELMUT NEWTON



O-O-h.



HELMUT NEWTON

THE BARENESS

How to dress for the hottest day of summer, *left:* the naïve (naïve???) little gauzy pink sundress with bows on the shoulders, the coolness of fragrance on the nape of the neck—and hair lifted off . . . one way or the other. . . . Dress, Jacks by Maggie Browning, of polyester and cotton (Cohama fabric); about $38. At Lord & Taylor; B. Forman; Diamond's. His Cartier watch. . . . **The thriller!**—Dior's un-big big-evening dress, *right*—nothing more than a sigh of white chiffon with *the* prettiest neckline we have seen anywhere this summer, and a matching scarf ribboned in navy and white satin . . . just enough covering to catch the scent of perfumed skin and send out the message . . . *vite-vite!* Dress, of Bianchini silk chiffon, to order at I. Magnin. . . . On all these pages, the look of perfect summer hair and makeup, by Rick Gillette.

THE FRAGRANCE

. . . nobody's business but your own and *your* skin has to be the arbiter when it comes to choosing it. Five minutes after you've applied the wrist test, the marriage of your chemistry with the perfume is consummated . . . if you like what you smell, it means the scent is literally made for you. It could be—and probably will be—Jovan's new Ginseng, a mysterious little scent meant for mysterious little places like the nape of your neck, the back of your knees, your navel . . . which is also exactly where the spectacular fragrance Miss Dior belongs, too—especially on big evenings belonging to the kind of the dress, *right,* also designed by Dior to be just simply The Best. . . . Makeup, Red Rose Creme Lipstick, Scarlet Magenta Multiple Colouring Creme by Christian Dior Makeup.

For more stores carrying Fragrances with a Fashion Message, see page 178.





Yesterday's idea of beauty won't turn heads tomorrow

The ideas which seem most expressive, and exercise the greatest powers of seduction, are basically self-contradictory. One such idea is freedom. Another is beauty, that over-rich brew of so many familiar opposites: the natural and the historical, the pristine and the artificial, the individualizing and the conformist—even the beautiful and the ugly.

Beauty, thought to be something intuitively apprehended (and appreciated), is associated with the natural. Yet it is overwhelmingly clear that beauty is an historical fact. Different cultures exhibit an astonishing spread of ideas about beauty. And it is among so-called primitive, or at any rate premodern, societies that beauty is most drastically linked to artifice. Depilation of body hair, body painting, ornamental scarring of the skin are among the tamer forms of basic dressing-up, while some cultures practice more ambitious mutilations—to get lips like saucers, cantilevered buttocks, crushed feet, and similar beauty ideals that we in turn find extravagantly, self-evidently ugly.

But all programs of beauty, even when they seem particularly perverse or tenacious, are inherently fragile. Any culture's ideal of beauty, however artificial or however natural, will be modified by contact with another culture; and, in cases of cultural rape, a society may precipitously lose confidence in its own standards of beauty—as the statistics on eyelid-straightening operations performed in Japan since World War II attest.

Another paradox. Beauty is always thought to be "given." But, at the same time, it is understood to be acquired. Beauty is something that needs to be taken care of, that must be watched over, that can be enhanced: through exercise, the right diet, lotions and creams. Something that can, within limits, be created or faked: through makeup, flattering clothes. (The last resort is, of course, surgery.) Beauty is the raw material for the arts of beautification, for what has become, in our time, the beauty "industry." Beauty is thought of both as a gift—that some people are born beautiful and others not passes for one of nature's (or God's) ruder injustices—and a mode of self-improvement. Physical attractiveness is regarded both as the natural condition of women and as a goal they have to work at, and diligently pursue, to distinguish themselves from other women.

And this suggests still another paradox. To be beautiful makes one singular, exceptional. But to be beautiful also means measuring up to a norm or rule ("fashion"). The paradox is partly eased when one remembers that beauty is one of those ideas—like truth, like freedom—that gets its meaning from its always being contrasted (if only tacitly) with an adversary, negative idea. But it would be naïve to suppose that the "ugly" is the only opposite implied by the "beautiful." Indeed, according to the very logic of fashion, the beautiful often has to seem—at first—ugly. The implicit opposite of the "beautiful" is rather the "common," the "vulgar."

In matters of beauty we are all born country bumpkins. We learn what is beautiful—which means that beauty can be, and is, taught. But it is hardly a teaching that promotes egalitarian feelings. Beauty is a class system, operating within the sexist code; its ruthless rating procedures and intractable encouragement to feelings of superiority and inferiority persist in spite of (and maybe because of) a striking amount of upward and downward mobility. Beauty is endless social climbing—rendered particularly arduous by the fact that, in our society, the terms that confer membership in the aristocracy of beauty keep changing. At the top of the hierarchy are "stars" who monopolize the right to launch a *new* insolent idea of beauty—which is then taken up and imitated by large numbers of people.

Some of the changes in the idea of beauty aren't real changes. Often, seemingly different standards of beauty in fact celebrate the same values. When most Europeans and Americans—including women—worked outdoors, very white skin was a *sine qua non* of feminine beauty. Now that most people work indoors, it's bronzed skin that is attractive. The apparent change of beauty ideal conceals a perfect continuity of standard. What is prized in both pallor and suntan is a skin color that is not associated with toil—that signifies luxury, privilege, leisure. Another example. It is not because of some arbitrary shift of "taste" that the ideal feminine figure has been getting progressively leaner (particularly in the hips) over the last century. Because all societies throughout history have been under the lash of scarcity, so that most people never had enough to eat, it was usually plumpness (or even obesity) that seemed beautiful. In unprecedently affluent modern Europe and North America, where for the first time in history most people eat too much, it is distinguished to be thin.

That many standards of the beautiful are attached to what sets off the "few" from the "many" does not mean, however, that all ideas of beauty in our society are equivalent or that there is no change of any interesting kind. Beauty, as we know it, flourishes according to the imperatives of the consumer society: that is, to create needs that didn't exist before.

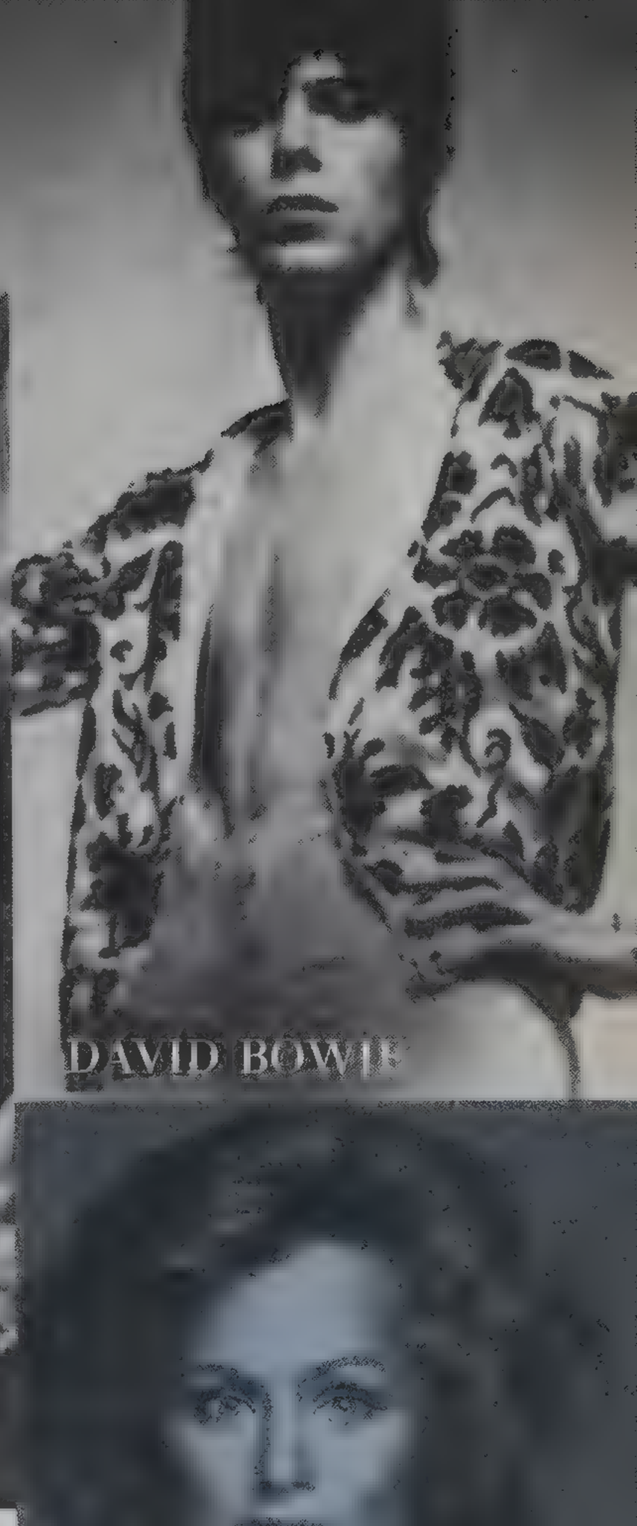
In the early stages of consumerism, when only a relatively small number of people are solicited, the standards can remain provocatively high, snobbish. Beauty is associated with fragility, inaccessibility, glamour, elegance. But as the number of customers for these needs is steadily enlarged, it is inevitable that the standard come down a little. Now we have less aristocratic, less melancholy, less intimidating models of beauty.

Sarah Bernhardt, Greta Garbo, Marlene Dietrich were the most celebrated of the *princesses lointaines*; and it would be hard to overestimate the hypnotic authority that their languid, static poses and perfect faces had over whole generations. Nothing remotely like that degree of fealty and imaginative submission was given to those late (too late) representatives of their race: plastic princesses like Grace Kelly and Catherine Deneuve, who are, for *my* taste, simply too beautiful. (In the cases of

BEAUTY


MARLENE DIETRICH


KATHARINE HEPBURN


DAVID BOWIE


LAUREN HUTTON

GRACE KELLY

HOW WILL IT CHANGE NEXT?

BY SUSAN SONTAG

Deneuve and Kelly, their stalled or abandoned careers as stars suggest that being *that* beautiful is, in our generation, something of a handicap. A borderline case: Faye Dunaway, whose career has already faltered over the problem. In order to make it as a star, Dunaway has to seek roles that hide how beautiful she is.)

We have today more "natural," "healthier," more varied ideas of beauty, which emphasize activity rather than languidness. (Though the activities—romantic courtship, sports, vacationing—are still identified with leisure rather than work.) Beauty is no longer ideal; it is individualized. Presumably, this change makes clients of the beautiful feel less anxiety about not meeting impossibly high standards. But even in its relatively more accessible form, as standards of beauty appear to be becoming more democratic, they are still propagated by "stars."

"It takes a lot of artifice to look 'natural'; it's probably no easier to model oneself on Lauren Hutton than on Sarah Bernhardt"

Fashion sets a standard that is, by definition, high, probably too high; otherwise it would not be compelling. Yet those standards are, we are told, accessible to everyone. But how far can beauty be democratized—without losing its authority as an idea, its allure as a paradox? Probably, all democratizations of beauty in our culture are spurious: just another turn of fashion's wheel. Thus, fashion both exalts perfection and ostentatiously de-emphasizes it. Even the "natural" is a form of theater; it takes a lot of artifice to look "natural." It is probably no easier to model oneself on Lauren Hutton than on Sarah Bernhardt.

That current notions of beauty are both natural and more theatrical follows from the role that beauty and the beauty "industry" play in the consumer society. In China, the model *anti*-consumer society, there is no ideology of beauty at all. In the Soviet Union, an example of a society in the early stages of transition to consumerism, the ideology of beauty is either nonexistent or retrograde. The Soviets' first attempts at "fashion" not only seem frumpy and unpoetic by our standards but—what may amount to the same thing—reflect old-style bourgeois stereotypes about femininity. Russians seem (to our eyes) remarkably unselfconscious about ugliness—particularly fat, as one concludes from the display of unembar- (Continued on page 174)

PHOTOGRAPHS: BOWIE, UPI; OTHERS EXCEPT HUTTON, CULVER PICTURES



THE POWER OF *perfume*

BY SHIRLEY LORD

We know why we should wear moisturizer and makeup . . . why we should exercise and watch our diets . . . why we have to care for our hair if it's to perform as nature intended, but WHY DO WE WEAR PERFUME . . . more and more *and* more of it according to the latest facts and figures? We believe we know why. Whatever time of day or night perfume is applied, our olfactory senses throw its message directly at the most important part of our being, our psyche, responsible for our quota of smiles (or lack of them), our alert, energetic posture (or slumped, indifferent air), our sense of enthusiasm and optimism for life (or apathy to every day). In short, fragrance is an essential shot in the arm, affecting the way we look before we go near a trace of mascara, lifting our spirits in a flash or a splash, evoking memories that remind us life can be rich and full often when we least expect it.

Perfume's ability to provide "instant memories" has long been tried and tested. Now its power grows as its life expectancy grows, not forgetting its new talent for "developing" on the skin, creating what might be called a private alchemy between chosen scent and skin composition. It isn't apparent every time but *every* scent is affected in some way, however small, by the skin that wears it . . . which perhaps makes it the most personal beauty treatment of all. Because each year the amount of perfume we buy grows in dizzying numbers, we asked our consultant astrologer Maria Elise Crummere for her particular insight as to why this is happening—and more important, for guidelines as to which perfume works best for each sign. . . .

THE REASON FOR PERFUME'S LATEST SUCCESS

By Maria Elise Crummere

The planet that rules scents, emanations, and fragrances is Neptune, a planet whose expansive, limitless nature controls the spread of odors. Not too long ago, when Neptune occupied the demanding sign of Scorpio, the musk scents (desires) were the rage, as their sexual, hypnotic effects corresponded to the urgency of the Scorpio sign. Now, Neptune has moved into the refined, elegant sign of Sagittarius, while the planet Jupiter, the romantic sign, has moved into Aries. The harmonious relationship between the two planets will stimulate a *lavish boom in perfumes.* Aries and Sagittarius, both fire signs, will enflame the world into a perfume efflorescence, as a result of Neptune's esoteric influence on each.

The scents the signs select

The fire signs—Aries, Leo, Sagittarius—seek extroverted, vibrant scents.
The earth signs—Taurus, Virgo, Capricorn—prefer conservative, quieter odors.
The air signs—Gemini, Libra, Aquarius—search for light, fleeting, chic aromas.
The water signs—Cancer, Scorpio, Pisces—lean toward introverted, subtle, haunting, or clinging odors.

You know your own sign as well as you know your signature—but do you know your best friend's? According to Maria Elise, it's written on everyone's face. Turn the page to know what to look for. . . .

The Power of Makeup: great bones made greater with Bitter Burgundy Cream Rouge, color starting mid-cheek, nostril level (there you'll find your cheekbones); smoky eyes with Charcoal Pencil crease to brow, White Pencil beneath top lashes, lashings of black mascara. Raspberry Lamé Lipstick on lips. All makeup: Pablo for Elizabeth Arden. Ancient Indian emerald necklace, 3,000 karats: Harry Winston.

PENN

BEAUTY NOW

Your sign, your face, your scent *The sign you were born under etches its*



The **Virgoans** have the longest upper lip, hinting of severity. The arch of the upper teeth is the narrowest. The eyes seem too close to the bridge of the nose, as they flit quickly over objects.
Born under Virgo:
Greta Garbo
Virgo scents:
Chantilly, Tortue, White Shoulders

The sign of **Capricorn** shows in a pinched vertical line between the eyebrows. Capricorns have alert, piercing eyes and a spreading nose; the teeth are strong and white. The smile is a surprise, humorous and charming.
Born under Capricorn:
Marlene Dietrich
Capricorn scents:
Bal à Versailles, Halston

The social **Librans** have the widest jawlines, giving their faces a square, balanced look. They have the widest, most innocent eyes. Their manner is peaceful.
Born under Libra:
Rita Hayworth
Libra scents: **Farouche, 1000, Rive Gauche, Joy**

The **Taurians** have retroussé noses (or have a ball-like ending at the tip of the nose), a sweet and demure guise. The eyes have a wide-open stare as if surprised.
Born under Taurus:
Shirley Temple Black
Taurus scents:
Amour Amour, 4711, Miss Dior, Infini

The **Pisceans** have putty-shaped noses that cling to the cheekline defensively. Their manner is conceding. The eyes are starlike; the cheeks are full, even jowly.
Born under Pisces:
Elizabeth Taylor
Pisces scents:
Bakir, Tabu

The sign of **Gemini** shows in the quickest smile, showing the gum line of the teeth; the most youthful countenance, with the hair having a natural curl at the temples.
Born under Gemini:
Leslie Uggams
Gemini scents: **Maja, Calandre, Cerissa,**

mark of identification on your face and body at birth

BEAUTY NOW

The **Scorpians** have Oriental eyelids, veiling the eyes, as the lids droop downward at the outer corners. The nose is aggressively beaked. The lip development gives the mouth a voluptuousness.
Born under Scorpio:
Katharine Hepburn
Scorpio scents:
Courant, Fidji, Le De, Ginseng, Norell

The sign of **Aries** shows in a large head, an open manner; the flat planes in the face spread into a broad smile.
Born under Aries:
Nancy Kissinger
Aries scents: **Aliage, Chanel No. 19, Silver Sage**

The **Leos** have the highest lofty heads from temple to crown, the mark of pride, or hauteur. The shoulders are held high. The coloring is golden, vibrant, and warm. The smile seems meant for you.
Born under Leo:
Coco Chanel
Leo scents: **Chloë, Chanel No. 5**

The **Cancerians** have the palest coloring, drooping or pouting lips, teeth uneven in line. They have the most delicate, childish noses.
Born under Cancer:
Olivia De Havilland
Cancer scents:
Calèche, Secret of Venus

The breezy **Sagittarians,** with their easy smiles, show the largest teeth, as the central or front teeth stand forward. They have a throwaway elegance and extravagant manner. They have deep laugh lines in a long face.
Born under Sagittarius:
Maria Callas
Sagittarius scents:
Arpege, Ciara, Vivara

The **Aquarians** have unmistakable wavy lines, frowning upward in the forehead. The eyes are quizzical. The large head is dome shaped. The manner cynical, yet tolerant. There are deep hollows in the face between the cheek and jawline.
Born under Aquarius:
Mia Farrow
Aquarius scents:
Ecusson, Interlude

ALBERTO RIZZO

BEAUTY NOW

The most exciting new look for eyes means they can *glow like fireflies after dark—luminosity is the clue—and this is what you do....*

The tools for eyes that glow in the dark? Only three pencils and one liner, all carefully chosen for their color and texture by Pablo Manzoni of Elizabeth Arden who says, "It's all really very simple. The whole point is to bring the eyes themselves into special focus by surrounding them with dark, soft colors. Then, because anything moist catches even the slightest trace of light, the eyes will glow naturally, while if lips are made moist with plenty of gloss, they will glimmer in the dusk and dark, too."

The first trick? To use Plumberry pencil boldly almost all the way around the eyes, traced across top lashes, halfway along the bottom. "This particular color seems to compliment *every* eye color," says Pablo, "however much it's in contrast, too."

His second choice of pencil, Medium Brown, he smudged from crease to brow, all to detract from the brow bone while, as he described it, "it produces the eyes themselves." Then, he used Skipper Blue *inside* the lid above bottom lashes, below top ones, to emphasize the white of the eye . . . more to glow in the dark. He added only a touch of liner at lash roots, smudging it as it was applied—giving, as he explained, "the presence of darkness without the neatness of a sharp line—always very unnatural."

Finally, he jetted the lashes with masses of black mascara . . . "lashes are there to be black and black only." Then, emphasizing the mouth, he used Elizabeth Arden's Silk Rose Lipstick, heavily glossed on top to look *moist* and so to catch the light. . . .

Creative Coloring Pencils and Very Navy Automatic Lid Liner by Elizabeth Arden. Hair, *opposite page,* by Suga.



NEW *eyes*

AFTER DARK

. . . . And there's **more to beachdressing this season than a bathing suit.** There's a whole other way of looking on the beach that has nothing at all to do with the old-T-shirt-over-a-bikini number. It's a new way of pulling yourself together that's fresh, attractive, totally beguiling. . . . There's a skirt that matches your bathing suit to slip on for lunch, for a drink, for cover. . . . **There are wonderful cover-ups**—like an oversized terry poncho—that could be just as happy doubling at home . . . the flirtiest little beach dresses in terry, gauze, the thinnest cotton print . . . pieces of gauze to wrap as a sarong . . . robes to slide over bare skin. **Even a new bathing cap**—a thin, bright, super-sleek rubber cap or a soft terry cap in the prettiest colors (no floating gardens anywhere here!). . . . And just because we've come this far without actually talking bathing suits, don't think they fade into the background. **Bathing suits have never been better. The big news is the maillot**—the sleekest, sexiest suit on the beach—*the* suit to own this summer. There are maillots with different kinds of bareness for different beaches (what's good for St. Tropez may not be good for the country club). The colors: white to black to terra-cotta to a **sparkling new violet—a great color on the skin, great in the sun.** And there's something more in the fabric—**the lightest-weight Lycra ever for bathing suits and skirts.** *Deceptively* light and thin, it holds the body wonderfully—and may very well change your mind about you and a maillot. . . . When you want to be barer, **bikinis, of course—with surprises** in that department, too. In fact, if you think this is just-another-bathing-suit report, you're going to be in for a lot of surprises on these ten pages. . . .

There's more to a bathing suit than meets the eye

There's a new appeal...and the secret is color!

1. The sleek line, the bare back, the news . . . the maillot! In a thin-striped violet-and-white Lycra with wide white stripes down the side.
By Eres. About $55. At Henri Bendel; Burdine's; Marie Leavell.

2. What's in back of a beautiful violet maillot?—beautiful bareness —the best (the longest!) line on the beach.
By Eres, of Lycra. About $50.
At Bloomingdale's; Burdine's.

3. The original racing maillot—the perfectly simple classic tank suit. This time, sleeker-fitting, *prettier* in violet with crisscross back straps. By Monika for Elon.
Of nylon and Lycra. About $26.
At Lord & Taylor, N.Y.; Jordan Marsh, Florida; Swanson's; Sakowitz.

4. The maillot—super-sleek violet banded in turquoise—cut very low in back, cut high on the leg for a long, long line. *And* a matching sarong to wrap as a skirt . . . as a strapless beach dress . . . a halter dress.
Whatever you do, it does a lot for you—holds right on the body, looks marvelous!
By Giorgio di Sant'Angelo, of Antron nylon and Lycra (United Elastic, a Division of J. P. Stevens).
Maillot, about $70; sarong, about $80.
At Bonwit Teller; Nan Duskin; Jacobson's.

5. There'll always be a bikini . . . and when you want to show more of a good body, this is one of the prettiest ways—the tiny violet-flowered bikini, from Lilly Pulitzer. With its own news: a perfect little wrapper—just like the robes she's been doing for men—in the same violet print.
Bikini, of nylon tricot, about $26; robe, of polyester and cotton, about $44. Both, at The Lilly Pulitzer Stores.

Both pages: hair, François of Suga; makeup, Sandra Linter; accessories, next to last page. Background here and the next eight pages, the East 23rd Street Swimming Pool, photographed through the courtesy of the New York City Parks, Recreation, and Cultural Affairs Administration.

● **BEAUTY PLUS:** A beautiful makeup with the violets here (violets everywhere!) comes from Love—Love's new Shine-On Lip Glosser in Polished Wine—a rich, deep shade that gleams, gleams, gleams!
To keep the same vibrant color going, Creamy Cheek Color in Red Wine. . . .
For eyes, there's the happy summer news of Love's Waterproof Eye Color and Waterproof Mascara—colors you can really swim in. Good with violet, the shadow in Sea Heather and their new super-soft shade of Charcoal mascara.

DEBORAH TURBEVILLE


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THERE'S MORE TO A BATHING SUIT...





DEBORAH TURBEVILLE

The secret of looking great in a maillot... is knowing which one to choose

1. The white maillot, pure and simple—the thinnest, lightest stretch maillot cut straight across the top, with crisscross straps in back. By Jean-Louis Scherrer, of Lycra. About $165. To order, at Bergdorf Goodman.

2. The girl wrapped in gauze. The point: some of this summer's prettiest wrapping is for the beach. Here, to give you the idea, pieces of gauze wrapped as a sarong . . . as a skirt . . . scarf-wrapped for a small, neat head (and for sun and wind protection). . . . And pieces of gauze knotted together to make the perfect little carrying sack for beach essentials.

3. The most revealing—a second-skin maillot that bares more than it covers—completely sheer back, cut very low and sheer cut-away sides—a maillot for the best bodies . . . the most liberated beaches! By Stephen Burrows. About $38. Maillot of Antron nylon and Lycra. Sheer sides of Antron nylon and spandex nylon (United Elastic, a Division of J.P. Stevens). At Bonwit Teller; Nan Duskin; Higbee's; Sakowitz; Diamond's; Joseph Magnin.

4. If you didn't think you could wear a maillot, think about this one—all the bareness you want and a lot more hold than you'd ever expect—the white maillot from Courrèges with a self-lining of Lycra. At Courrèges Boutique, N.Y.; Sakowitz. About $60.

5. The perfect cover-up—the oversized terry poncho—in a small white-and-Bordeaux print—it's like wrapping up in a big marvelous towel after a swim, at home after a bath . . . or to just relax in. By Ungaro. Of cotton velours. About $175. At Martha. Hair, both pages, François of Suga; makeup, Sandra Linter.

● **BEAUTY PLUS:** The secret of keeping dry, sensitive skin looking —and feeling—its best is moisture. The news is Helena Rubinstein's Skin Life Deep Moisture Day Care Concentrate—an extra-rich moisturizing lotion to wear under makeup or alone. It conditions all day, soothing and softening skin—and if you need this kind of help—summer is the time you need it most!

THERE'S MORE TO A BATHING SUIT...

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The secret of the unconstructed bathing suit is in the fabric... and the charm is in what you wear with it



DEBORAH TURBEVILLE

1. The racy tank suit—one of the lightest little maillots. Brown shadow stripes, with crisscross straps in back and just the tiniest bit of lift to the top. By Cole of California. About $29. Of Antron nylon and Lycra (Charbert fabrics). At Bergdorf Goodman; B. Forman; L.S. Ayres; Liberty House, Hawaii.

2. *The* maillot to collect—to really swim in!—the least constructed of all. Sleek and bare, with a plunging back, plunging V-neck, in a wonderful new sun shade of terra-cotta (its "name" is Sexy—need we say more!). By Gottex of Israel. Of nylon and Lycra. About $32. At Lord & Taylor; B. Forman; Furchgott's; Hovland-Swanson; Battelstein's.

3. The Charmer!—a beguiling little sundress that you won't save just for the beach—the easy little smock-dress gathered from a square neck, with loose wide kimono sleeves, toggle buttons, and the built-in freshness of a Liberty of London cotton flower print! By Jean Muir. About $140. At Henri Bendel; Nan Duskin; Bullock's Wilshire.

4. The beach Missonis—varying stripes of aubergine-and-white cotton knit on a bare, bare bikini and step-in skirt that dresses it for lunch . . . for later. It's one of the best—easiest!—ways to pull a great look together—and a nice way to have Missonis in the summer! Bikini, about $65; skirt, about $185. Bloomingdale's; Garfinckel's; John Baldwin; Ultimo; Sakowitz; Charles Gallay.

5. What bikini lovers are always looking for: a really good basic black bikini. And this one has more to it—a plunging halter top with more holding power than you'd expect from something so bare. By Sirena, of Lycra. About $18. At Gimbels; Jacobson's; Battelstein's. Both pages: hair, François of Suga; makeup, Sandra Linter; all accessories, next to last page.

● **BEAUTY PLUS:** With pretty new sun colors in the terra-cotta-to-brown range, try the new makeup colors in the same warm family. To gleam on the mouth, Super Luscious Lipstick in toasty Earth Brown. The nail enamel (and don't forget toes—summer is pedicure season!) is Gingerwood Perfect Makeup for Nails. Both, from Ultima II by Charles Revson.

THERE'S MORE TO A BATHING SUIT...





DEBORAH TURBEVILLE

The secret of this summer's beachdressing is... all in the putting-together

1. The dress that dresses the bathing suits here . . . anywhere: an easy, pretty smock in black crinkle cotton —the lightest, coolest summer fabric. With tiny buttons on the shoulder, long sleeves to roll, sashed waist—a dress that covers you going to/coming from the beach, at lunch, drinks, anytime! By Amerikan Climax. About $29. At Bloomingdale's; Lazarus; Goldsmith's; Burdine's; Sanger-Harris; Bullock's.

2. The shirt to tie over a bathing suit—the simple, silky black shirt that looks sensational—sleeves rolled, buttons opened —pulled low on the hip, over a matching black halter-top bikini . . . over any of the bathing suits here. By Jantzen. Shirt, of Antron nylon and Lycra (Deering Milliken fabric), about $20. Bikini (Fulton County Silk Mills fabric), about $20. Lord & Taylor; Kaufmann's.

3. The strapless bikini—best friend an even tan ever had! With a bandeau top in vivid stripes of green, red, blue with black, solid black bottom. By Jantzen. Of Antron nylon and Lycra (Deering Milliken fabric). About $20. Lord & Taylor; Jordan Marsh, Boston; Wanamaker's; Hutzler's; Kaufmann's; Burdine's.

4. Swimmer's stripes—a pretty, lightweight, serious-swimming maillot in blue-and-black with a bare back, tiny bow tie in front. By Catalina, of Antron nylon and Lycra (Deering Milliken fabric; striped fabric by Gilbert Frank). About $26. Lord & Taylor; Jordan Marsh, Florida; O'Neil's; L.S. Ayres; Younkers; Harzfeld's; Diamond's; J.W. Robinson.

5. The striped-and-solid bikini—a little bit of print, a lot of bare skin—solid black halter top, blue-and-black stripe-front bottom (same stripes as the maillot, at left). By Catalina, of Antron nylon and Lycra (Deering Milliken fabric; striped fabric by Gilbert Frank). About $18. Lord & Taylor; Diamond's; Bullock's. Both pages: hair, Christiaan; makeup, Sandra Linter and Ariella. Accessories, next to last page this issue.

THERE'S MORE TO A BATHING SUIT...



1

2



DEBORAH TURBEVILLE

You can live in a bikini all day... the secret is a wonderful terry covering

1. *The* classic top—the V-neck pullover—in soft navy terry. Easy enough to slide off the shoulder, with long sleeves to roll up—the kind of top you're always looking for to slip over a bikini for lunch . . . for any time you want to be covered. By Jaeger, of cotton and polyester. About $75. At Jaeger International Shops.

2. The soft peach terry beachdress with delicious little touches—loose, floppy sleeves, roomy pockets, cord sash, snaps down the front—the perfect dress to put over a bathing suit and take anywhere. (And this is the new, super-soft terry that also goes to town this summer!) By Stephen Burrows, of cotton and nylon (Gloversville Mills fabric). About $66. At Henri Bendel; Nan Duskin; Higbee's; Sakowitz; Diamond's; Giorgio.

3. Don't forget a terry robe—the all-time beach covering (not to mention its bath/shower life at home). This year's—the shortest take on the classic wrap robe, in navy with wide, loose, sleeves . . . very sexy. By Jaeger, of cotton and polyester. About $75. At Jaeger International Shops.

4. Neat, cool pieces of white terry—short shorts and a T-shirt with cap sleeves—a terrific way to be bare on the beach when you're not in a bathing suit. Just as handy to have around for tennis, boating, exercising, etc. By Lois Anderson for Tannerway, of Orlon acrylic and Dacron polyester (Claridge Knits fabric). Shorts, about $20; top, about $18. At Bonwit Teller; Nan Duskin; Marshall Field; I. Magnin.

5. The bikini to live in—to sun in!—the red strapless bikini—nothing to spoil the bareness! With pin-tucking on the bandeau top (it rounds out small curves in the nicest way), more tucks on the bottom. Christian Dior for Saks Fifth Avenue. About $35. Of nylon and Lycra. Accessories, next to last page this issue.

People are talking about...

Personal Energy, the kind that's internally, even spiritually, generated by meditation; by looking at beauty, breathing it in; by getting an unexpected good break. "Everything's so heavy right now," says a wise-heart, "that people are cultivating their inner strengths." . . . Black-tie dinners—small ones at home, around white-damask-decked tables. That's how glamour's being added to casserole dinners. . . . The boom in precious-gem buying, with miles of Elsa Peretti diamonds festooning necks globally and huge investment pieces being scooped up like pebbles on the beach. The real raries: rubies. . . . The soar market in pots—antique Persian variety—and the surprise is that Manhattan, London dealers are buying them for Teheran collectors, perhaps the Shah himself. . . . The all-around-town customer-to-salesperson retort, "Only Jackie Onassis could afford it."



KENN DUNCAN

BETTE MIDLER
"We're working our buns off!"

PARTYING IN PADDED CELLS

Bette Midler, née The Divine Miss M, and her no-holds-barred Clams on the Half Shell Revue, which orbits huge audiences of Midler camp followers into primal screamers. "What I'm doing in this revue," says our Bette, "is a study in the musical sensibilities of our time. We've been working our buns off.". . . The optical mix paintings of Britain's Bridget Riley, astonishing Manhattan gallery goers. Critic Bryan Robertson's sum-up: "Riley's paintings are really the ultimate projection of pure color in the most pristine and 'disembodied' form." . . . New use of the word "switch": it increasingly replaces "death"—as in "So-and-so's switched." . . . Off-the-wall parties like the current "Rip-off Parties" which take place when a chum's been burglarized. Everyone brings small, comforting presents—clock radios, costume jewelry (to replace the real stuff), with the hottest gift, booze. Also off-the-wall, "Tommy Parties." These try to emulate the Manhattan *Tommy* movie premiere gala by finding the unusual turf on which to happen. The original *Tommy* do happened in a subway station—gastronomical magnificence prevailed, so did the Warhol gang, Pat Buckley, the John Barry Ryans, III, the Kenneth J. Lanes, and a host of uniformed transit *Politzei* (such cute familiar faces).

THE RETURN OF RABBITMAN

Master-cellist Rostropovich and Mme. R. (soprano Vishnevskaya) heroically out of the U.S.S.R., whose joint recitals, while inducing audience frenzies, also abound in loving husband-wife touches such as Vishnevskaya's putting a wet-bottomed floral tribute on the grand piano and Rostropovich's carefully lifting the flowers and placing a program under them. . . . Shardik, Richard Adams' new novel, a prodigious, mesmerizing, Golden Bough-ish, Rider Haggard-ish book about a gigantic bear who becomes a god. When rabbitman Adams (Watership Down) arrived at Hollins College recently, he was greeted by two man-sized rabbits. He ignored them. Later discovering that they were students paying homage, he explained, "I thought they were adverts for a Playboy Club.". . . Ellsworth Kelly's vertical, ten-foot-tall COR-TEN steel and aluminum sculptures—cool, simple, noble, totemic shapes. . . . Agnes Martin's large, luminous canvases, her traditional grids suffused with sun-faded color, her textures poignantly recalling early Renaissance frescoes now translated into a computer civilization. . . . Japanese cuisine, food presentation and their climb to popularity, even with Chinese-cookery champions. "It's a hundred percent less fattening," says a Japanese-food addict, "and it's so beautiful to look at." Meanwhile you still can't get a table at Pearl's.

BUFFALO SHUFFLES OFF

"The World of Franklin and Jefferson," first official American Bicentennial exhibition, now in Warsaw, garlanded with Paris praises. Europeans adore it for its mix of Bright New World seminal figures, artifacts (such as a genuine stuffed buffalo) and because it reminds them of the aid-to-America role some of their ancestors played. . . . **The New York City Ballet's Ravel Festival with its dazzle of new Balanchine/Robbins works and its reminder of Janet Flanner's Ravel description: "He was a slender, skeptical, creative little genius with a small private income which allowed him the slight superior standing of an amateur and the great privilege of composing slowly, uncommercially, and conscientiously.". . . Blood shortages in our blood banks, with the horrifying news that recently a great New York hospital had only two pints of a certain type of blood in store. . . . The sixty-five-year-old International Women's Year celebrant who, marching along Fifth Avenue, exulted, "Each day I feel a little freer."—LEO LERMAN**

Success

Ellen Burstyn and Charles Grodin in the All-American Broadway star-smash: "Same Time, Next Year"

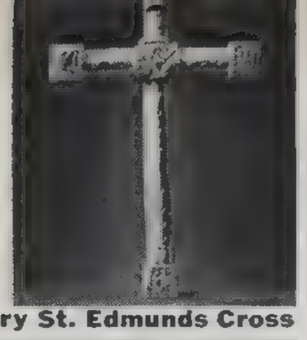
It's success, success, success all the way for everyone involved in Same Time, Next Year, *a funny-honey, two-character play by first-time-on-Broadway playwright Bernard Slade. This Elizabethan-faced, soft-spoken man gold-touches what could be sentimental trash into sudden laughter, unexpected tears—and all over a brace of marital cheaters who sustain a twenty-five-year-long weekend-per-annum affair. But, of course, it's more than that, as produced by Morton Gottlieb (he also did* Sleuth*), directed by Gene Saks, and acted—really lived onstage—by Ellen Burstyn and Charles Grodin* (right).

Says star Burstyn, "The play parallels the changes that we've gone through in our country, the changes women have gone through—the trip from a conventional awareness to an involved dignity"; but, most of all, it impales an aspect of common-to-all fantasy life while showing two decent people obliterating the double sexual standard, replacing it with a single standard of freedom.

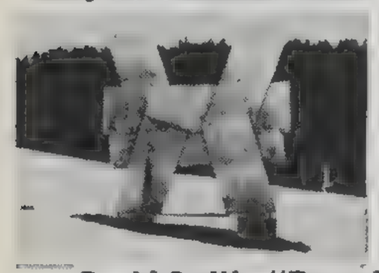


Above: The quintessential '70's Broadway/Hollywood star, Ellen Burstyn, and the men who make her current onstage life—costar Charles Grodin, playwright Bernard Slade, producer Morton Gottlieb, director Gene Saks. Says Ellen Burstyn about *Same Time, Next Year:* "People respond from their hearts; it's about their lives." AVEDON





Bury St. Edmunds Cross



David Smith: "Becca"



Euphronios Calyx-Krater



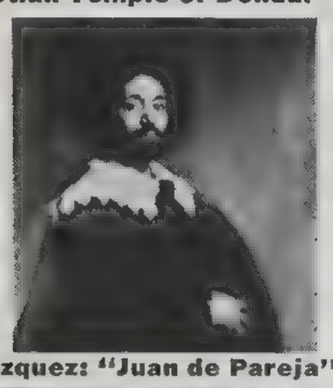
Monet: "Ste-Adresse"



15th-cent. "Crib of Jesus"



Egyptian Temple of Dendur



Velázquez: "Juan de Pareja"



Robert Lehman Collection



African Bronze Head



Michael C. Rockefeller Collection



Ingres: "Princesse de Broglie"

That man at the Met:

Triumphant Thomas P.F. Hoving, art world's one-of-a-kind

BY BARBARA ROSE

Faster than a speeding jet, as mobile as Henry Kissinger, can identify a medieval masterpiece at a glance, Thomas P.F. Hoving—that man from New York's Metropolitan Museum of Art whose activities generate daily headlines—is perhaps the most controversial culture czar America has ever known. His enemies compare him to New York master planner Robert Moses because of his expansionist dream come true of building massive new additions to the Metropolitan that eat up precious Central Park greenery. His friends, on the other hand, claim he has crowned American civilization with an encyclopedic museum whose only rival, in terms of sheer comprehensiveness and quality, is the Louvre in Paris. And a growing group of critics converted to admirers (among whom I must include myself) are beginning to admit that Hoving's stubborn determination to establish the Metropolitan as the greatest museum in the Western hemisphere was, after all is said and done, a magnificent obsession.

"Most controversial culture czar America has ever known... his ambition for the museum is a magnificent obsession"

Thomas Hoving is hardly a modest man; yet he does not gratuitously trumpet his triumphs. Seated in his unpretentious office, dressed in an ultraconservative pinstriped suit and dark tie, he seems businesslike, down to earth, unostentatious—a far cry from the swinging parks commissioner who was the brightest light of Mayor Lindsay's otherwise unmemorable New York City administration. It was of course as parks commissioner that Hoving first became a source of the enormous controversy he has continued to generate as director of the Metropolitan Museum, whose landlord he had been when he inaugurated his innovative and in many ways sensational program to bring the people back to Central Park. Staging happenings, rock concerts, be-ins; launching cafés; closing park roads to traffic for the benefit of bicyclists, Hoving established Central Park as the place to have the best time in Fun City. Suddenly a hero to the young, who flocked around the kiosks in their tattered finery, and especially to minority groups, who never felt the Park belonged to them, Hoving offended the more sedate bench-warming and bird-watching Old Guard. Editorials attacking and defending his Central Park plans first put Hoving in the limelight, where he has remained.

At the time, Hoving's urge to democratize Central Park seemed a paradoxical objective for someone of his privileged background. The son of Walter Hoving, chairman of the board of Tiffany & Co., a prep-school product with three degrees from Princeton University including a Ph.D. in art history, Hoving was a thirty-four-year-old curator of Medieval Art at The Cloisters (the Metropolitan's uptown branch specializing in the art and architecture of the Middle Ages) when then Mayor Lindsay shocked New Yorkers by naming him parks commissioner in 1965. After all, since Lorenzo de' Medici, how many scholar-politicians have there been?

But Hoving is an exception in a modern context: a brainy pragmatist. On the surface, he would seem ideally suited to become a great political leader; but, when queried, he insists he is too outspoken and incapable of the dissimulation necessary for an elective political career. He may be right. On more than one occasion, Hoving has been accused of arrogance, despotic tendencies, and an overblown conception of *noblesse oblige*. Yet one senses, in discussing his controversial "master plan" for the Metropolitan now finally nearing completion, that the idea of *noblesse oblige*—the acceptance of the responsibilities of privilege that our elite schools and colleges still indoctrinate—is what motivates Hoving, rather than any sense of personal gain.

A man of action as well as a man of thought, Hoving is an anomaly in today's leaderless, directionless world. He seems to live by the maxim nothing risked, nothing gained. He hardly impresses one as a flamboyant gambler; but he has nonetheless (Continued on page 177)

Treasures of "The Grand Acquisitor"

At left, some of the headline-making multimillion-dollar masterpieces collected since Hoving took over as director of The Metropolitan Museum of Art in 1967. Sometimes referred to as the Grand Acquisitor, criticized for his "edifice complex," and caricatured as a contemporary cultural pharaoh for bringing an entire Egyptian temple to New York (the Temple of Dendur, scheduled to open in 1977), Thomas P.F. Hoving, fund raiser, scholar, merchant-prince scion of Tiffany's, may be our own American corporate equivalent of Lorenzo de' Medici—a great collector with the means to buy what he likes without the necessity of owning it personally, a powerful man whose taste will leave its mark for centuries.

Right: *Hoving with wife Nancy and daughter Petrea. "My greatest pleasure is getting home in time for dinner at six or seven. For relaxation I read, mainly history or biography. We spend weekends in a small rented house in Pawling, New York." In the Hoving house, there are no masterpieces. "Serious collecting for me would represent a conflict of interest. I feel I must offer anything I find to the Museum first; and so far, they've always bought it."*

AVEDON



HAIRSTYLES BY ROY HELLAND

the funniest men in town



charles pierce

AVEDON

A new form of funny woman watching—and what's causing coast to coast howls of delight in nightclubs and theaters. And this time the women are men who, although done up in glorious female fuss-and-feathers, do not try to impersonate women but get their big laughs by giving sharp-eyed, lampooning, fantastically on-target impressions of them. Surprise: the joke is always good humored—indeed, it is basically an homage to the victims: Great Ladies of Stage Screen, and Dance. Who laughs at the funny men? Everyone from male hoity-toities to young married couples from Scarsdale to whole family parties. And why? Because the funnies have dignity, discipline, delight, a kind of fractured glamour, and a superb talent to amuse.

Everyone knows these three faces. Bette Davis (at left), Joan Crawford (lower left), Tallulah Bankhead, on this page. And Charles Pierce—a sixtyish, Paul Newman-eyed, upstate New York, genial man, who offstage says, "I look like a hotel clerk"—makes you know Bette, Joan, Tallu, and dozens of other Glamour Goddesses as you've never known them before. The Charles Pierce Show (he did it in San Francisco for a nonstop twelve years, in Manhattan since December) makes you laugh until you cry at what he lovingly does to the Symbol Ladies while pattering away outrageously about sex, mores, the human condition, you. "I'm a stand-up comic in a dress. No one can impersonate me. I don't have a character. There's no image of Charles Pierce to take home." Save the certainty of his genius.

the funniest men in town

From the moment you get a "Troc" program and read, "Tamara Karpova, 'the black rhinestone of Russian Ballet' [that's Karpova, opposite center] and the acknowledged prima ballerina assoluta of the Trockadero, has mysteriously become a legend in her own time," you know that you are meant to laugh. But when the curtain rises and you see the troupe in full, correct, on-pointe classical "Swan Lake" flight, you are not so sure, until suddenly you ache with uncontrollable hilarity.

Here are some of the most remarkable ballerinas in the world: men, in tutus, whose lethal concern is not impersonation but ballet itself: its clichés, its onstage deportment, its great celebrants—their choreographic devices, their signature styles.

Said Antony Bassae/Karpova (who, with Natch Taylor, Peter Anastos, Eugene McDougle, mainsprings the triumphant troupe —next season they will dance in their own Brooklyn Academy of Music theater): "What we must do is to leap beyond the female-impersonator illusion. We must work theatrically, in dance terms; but we must be fun, always fun." "Yeah," added a tulle-swathed, camellia-garlanded colleague, his chest male-hairy like the one at left, "here we are, the hairy ballerinas of the school of hard knocks."—L.L.

les ballets trockadero
de monte carlo

AVEDON



America's opportune answer to the wild success of Britain's above-and-below-stairs serial: a 1921 copy, homegrown by CBS-TV, set on (and titled by) Boston's match for Belgravia—"Beacon Hill." The cast of masters (above) and servants (left) includes such effective actors as Nancy Marchand, George Rose, Beatrice Straight, Kathryn Walker, Stephen Elliott, and Kitty Winn; music comes from the much-prized Marvin Hamlisch. Brahmin-land, Massachusetts, could become the TV heartland of America.

TV's "Upstairs, Downstairs"—a smash hit—
fills complex demands: nostalgia for bourgeois
comforts, cravings for love and service

The Noble Servant



England's "Upstairs, Downstairs," left, produced by BBC and imported by PBS Masterpiece Theatre in September 1973, will be back in reruns May 11, new shows starting in the fall.

BY THOMAS B. HESS

Mass craving produces a vacuum that nature fills with mass satisfaction in the form of hit shows, fads, runaway best sellers, manias, gold records, cults, and other phenomena. They have a peculiar quality of their own—an incandescence—owing to the quantity of human energy discharged about them. Elvis Presley isn't simply another, more aggressive, country singer; Andy Warhol isn't just a more popular Pop artist; *Gone with the Wind* isn't one more kilo of paper in the mountain of pulp fiction; and I believe that *Upstairs, Downstairs*—the saga of a well-to-do London family and its household staff, 1903-1914—isn't merely a better, ritzier brand of TV soap. They belong to different species; they are different manifestations warped by the sheer expanse of success out of the limits of the medium to another plane where the winds of anthropological dislocation and social anxiety whistle through everyday vulgarities, sentimentalities, and clichés. The intimate, indeed cozy, *Upstairs, Downstairs* episodes that flicker, like transcendental altar flames, in our living rooms once a week are crammed with hidden gratifications for the millions who sit rapt in front of the beatific frowns of Mr. Hudson (The Butler), the muscular coils of dough kneaded by Mrs. Bridges (The Cook), the genteel see-sawing in the plush eye-bags of Mr. Bellamy (The Master).

Overtly, the series treats today's "dirty little secret"—D.H. Lawrence's phrase for sex in the 1920's. In the 1940's, the secret was race; in the '50's, it was money; since the '60's, it's been the "servant problem." Endlessly, international conversation twines around those increasingly metaphysical entities known as The Butler and The Cook. In France they are all Spanish, from some region of the peninsula where no Spanish is spoken. In England, too, they speak no known language; it's rumored they're Maltese. In America, they arrive for parties in squads: elegant young waiters who, on the side, are preparing a play for Edward Albee; perfect chefs with connections so rich that you can't tell if they're talking about melons or Mellons. When the party is over, and the last of the Béarnaise has been polished into the floor, the cadre disappears as efficiently as it had arrived, and the host and hostess, like the President of the United States, return to toasting their own breakfast muffins.

Middle-class nostalgia for bourgeois comfort, then, obviously is one reason why so many enjoy watching the well-appointed Belgravia household run through its predictable hourly scenarios. But what about the other, larger audience for which such longings don't exist and which identifies more securely with the butler-hero and the maid-ingenue than with the exotic gentlefolk upstairs? At this point, a glance at the history of drama is helpful. The role of the servant goes back, of course, to the Golden Age of Greek theater (from Aeschylus to Aristophanes); it flowered among the slapsticks of Plautus (Zero Mostel resurrected the Roman butler for the mid-twentieth century in *A Funny Thing Happened on the Way to the Forum*—incidentally, based on Plautus); and again in the Renaissance (Juliet's nurse is a classic example).

These servants are alter egos of their masters but bound more closely to the earth—to nature and common sense. The servant is always warning the master about hubris; don't be so highflown, he urges; don't overreach the human grasp—Agamemnon, don't kill your daughter; Trygaeus, don't fly up to Olympus on a dung beetle. The master, however, because of his privileged, nobleman's position, has been cut off since birth from the reality to which the servant connects. He does not see the issues clearly, nor understand their consequences, until it is too late and the tragedy or the comedy begins to unwind its fatal spring. In eighteenth-century theater, probably beginning with Beaumarchais' *Figaro,* a new subtlety was added to the conjunction—the servant often is the better man, a stronger, wiser, more attractive figure. And by the end of nineteenth century, the British had perfected the domestic irony in such fictions as *The Admirable Crichton, Ruggles of Red Gap,* and P.G. Wodehouse's unforgettable Jeeves. In these pairings, the master is a droll drone; and his butler, the only intelligence on the scene.

"...invites us to participate in one of the most satisfying of primal fantasies: we can punish our parents, disgrace them, and also bind them to us"

Upstairs, Downstairs belongs in this convention. The Bellamys—the sleek employers—are all helpless babies: Father Richard, Tory Member of Parliament, handles his finances, his love life, and his cravings for orange marmalade with supremely equal incompetence. His wife, Lady Marjorie, is unable to dress herself without servants' assistance. Their children, too, are bereft of independent resources. When they try to move on their own, usually for some harebrained romantic or charitable scheme, they quickly realize that they must take at least one servant with them. "Upstairs," in other words, is a land of ninnies, quarantined by birth and fortune from all worldly infections and thus laughably susceptible to all natural calamities. It's a variation on Don Quixote in which Sancho Panza clings to the values of honor, duty, country, while the Don is thoughtlessly adrift.

All these events, beautifully acted, authentically costumed and propertied, are written in a kind of slapdash language that has the charm of predictability. It's serial prose at its most efficient: an actress has to leave the cast for another engagement, and—pop!—Lady Marjorie books passage on the *Titanic;* another actress can work for a limited time only, so Sarah is the star of several consecutive features; the drama lacks sex appeal, (Continued on page 180)

KEN HOWARD

Is Fear Contagious?

BY ARNOLD A. HUTSCHNECKER, M.D.

Words such as inflation, recession, or depression are deeply imprinted signals in the human mind that trigger a chain reaction of various degrees of fear. Fear has big eyes, as a Russian proverb says, and fear is contagious. But even more prevalent as the response to today's problems and tomorrow's uncertainty is anxiety.

In psychology we make a distinction between fear and anxiety. Fear is a normal emotional reaction to consciously recognized external dangers in a world of reality. It is an alarm reaction to danger, essential in a man's or an animal's struggle for survival.

Anxiety is a neurotic response. It is a feeling of apprehension aroused by anticipating danger or a catastrophe usually of unknown origin. The threat is often imagined. A person may fear that the plane he is on may crash or the train carrying him may be derailed. He may fear ending up in the poorhouse (as was the case with a millionaire patient each time he received my bill or whenever his checking account sank below what he considered a secure $100,000 level). While such dangers are within the realm of the possible, they are most unlikely to occur. Nevertheless the person's nervous system reacts to these fantasied possibilities with symptoms of tension, palpitation of the heart, butterflies in the stomach, or perspiration just as if the danger were real. Some people suffer from free-floating anxiety, a more severe and persistent anticipation of doom and a tendency to react to any bad news with near-panic.

loss: a cause for depression

Loss, we know, is a chief cause for feelings of depression. A loss may relate to a person's loved ones or material possessions or values. There is a normal reaction of grief or sadness to the death of a mate, or a friend, or a parent, or a child. And to a lesser degree to the loss of a treasured possession such as a home, a favorite painting, or jewels that may only be of sentimental value.

The general depression of today is not only due to the disturbing news of growing unemployment, the fear of losing a job, the actual loss in money or one's life savings, or the devaluation of fixed incomes, but there is evidence that a moral depression has gripped the nation. It may be debated as to which came first—the depression of mind or that of a tottering economy. The fact is that each war has been followed by a depression. The ending of the war in South East Asia has not brought joy to a polarized nation. Nor has it been the blighted hope of victory that has spread vexation and discontent.

Each bloodletting is committed in a state of irrational excitation. Later, when there is a return to rational thinking and a return to an awareness of conscience, there follows a mass depression due to guilt, greatly unconscious in nature. This is even more the case since there was no direct threat to the survival of our nation.

The moral reaction has been one of confusion of values and of guilt. But the depression caused by collective guilt and an unconscious fear of punishment is only part of our present dilemma. There is added aggravation caused by a delayed reaction to the tragedy of Watergate. We may think that all of this is finally behind us. But there lingers on, nevertheless, chagrin and the reaction of a painful loss of trust in an institution (the Presidency) we have traditionally revered and seen as the embodiment of integrity. Psychologically, the nation has not recovered from this sense of loss which, we said, is causing depression and which is mixed with feelings of shame, anger, and frustration.

People appalled by the abuse of power may feel like children who have been betrayed by their parents. As a result of a misbegotten war, of lying, of falsifying reports, and of corruption in the highest offices of government has come the nemesis in the form of our economic depression. Are these events purely coincidental as some critics may say, or is there a relationship between them?

There is little doubt that political and social conditions affect our state of well-being, since all life is interdependent. Just as decisions about war and peace begin in the minds of men, so does the belief or doubt in the economic power of a country rise or fall with the quality of trust. A lack of trust, and the economy is in disarray. The history of the United States shows that in its nearly two hundred years of existence, each war was followed by an economic recession. Why? "Human history shows," wrote Dr. F. K. Meyer in "Global Strategy in Preventive Medicine," nearly three decades ago, "that the root of epidemics are not the epidemic disease but poor health." An epidemic of malaria in Ceylon, before World War II, was recorded after an economic depression, with an enormous mortality rate in a disease the cause of which was known and for which specific treatments were available. The influenza epidemic (Spanish grippe) in 1918-19 followed after over four years of war and hunger in Europe. It was estimated that 500 million persons fell ill, mostly young people in their prime, and 15 million died. The invisible destructive power of conscious or unconscious guilt that follows irrational bloodbaths leads to depressive states and feelings of futility.

Again, which came first, the economic depression causing despair, or a weakening of man's inner will to live, or a mass guilt after mass violence and mass destruction that has impaired our social and moral functioning, causing deeper economic depression? The answer may be as difficult as deciding which came first, the chicken or the egg. There is a kind of vicious circle of fear-violence-guilt-depression-fear-violence. . . .

fear

Phobophobia is a morbid dread of being afraid. But a definition does not necessarily explain a deeper motivation. Anxiety, the inner fear, may



PHOTONOVELLA BY SCOTT BURTON, 1971-1973. FRAME 1 OF 40 FRAMES. © SCOTT BURTON, 1974.

You don't know what tomorrow will bring... you're afraid, and so are people around you. Now what? A famous psychiatrist explains your Anxiety of the Unknown, and tells how to handle it.

start at a point that is realistic but becomes pervasive and once aroused, can go deep and run wild. A drop in the stock market can produce a near-panic, while a sudden rise may alleviate anxiety though not cure it.

As to fear and our present state of anxiety about the economy, the question is: what are we afraid of? Is it the anticipation of deprivation, or an exaggerated fear of becoming poor? Or is it an inner fear whose nature we are not conscious of? It seems to me that what people fear from our present economic depression and/or inflation is not merely the specter of hunger but an *unconscious fear of being tossed back into the state of the helpless child,* of again becoming dependent on the power and mercy of the giants, the way a child sees all grown-ups. People fear annihilation of identity, a kind of castration, the feeling of being wiped out as humans and of becoming insignificant, powerless, and helpless.

inner and outer values

Healthy inner values, the building stones of strength of character, include truthfulness, the search for self-fulfillment, reverence for life, and caring about one's fellow man. These are some of the values essential for developing self-esteem, inner security, self-worth. They determine a man or a woman's naural power drive to be used for creation or destruction, for a healthy integration of their potentials or corrupted life-style with a neurotic dissipation of vital energy. Beyond this, they also determine one's role in life as a mature woman or man. To function successfully in a complicated, civilized, and competitive society demands that we have clarity of values and knowledge of our self-image, that is, how we really see ourselves. On this depends the kind of human beings we wish to be and to what degree we can make compromises without injuring self-respect and furthering the growth of our self-worth.

Not all people can build a strong ego that emerges from morally positive values. Many people grow up with little or no confidence in themselves. Their egos may have been fragmented by the experiences of cruel and cold early lives. And many people grow up not liking, even hating themselves. As a consequence, they cannot love. They cannot give of themselves. They feel worthless and unhappy. In order to survive, such emotionally impoverished people try to compensate in two ways. The first is to seek power to cover up their weakness.

The second way is to build a strong and effective-looking façade based on impressive outer values and an imposing make-believe life-style. The hope is to cover up inferiority and to evoke respect. They collect material possessions that have always served as symbols of power, meant to bolster a weak or insecure ego. And so the guiding principle with many people is (if we use the philosopher Arthur Schopenhauer's three points of distinction) less what a man is, than what a man has and how he stands in the eyes of others.

People who depend on outer props suffer greater anxiety as a result of recession and inflation. When they fear the loss of their impressive homes or other material possessions, their very inner existence is threatened. The surface respect they received from others can no longer bolster a shrinking self-respect. A shaky economy will then produce enormous anxiety and many a man has plunged to his death when the weakness of his inner resources could not cope with a deep irrational fear or panic.

It must be said that there is nothing wrong with having a beautiful home, or collecting possessions, or saving money, as long as we don't lose sight of the reality that they cannot ever replace inner values, self-esteem, self-confidence, inner security, and a reason for one's existence.

how to cope with today's anxiety

The formula I use and have been teaching my patients is to meet conflict situations or anxiety by first trying to understand the problem and then going on to resolve the problem by fight or flight. The fight-or-flight term was coined by Walter B. Cannon, the American physiologist, before World War II. It's based on how animals resolve a threat. If hungry, the animal attacks; if afraid of being eaten by a stronger enemy, it runs for safety.

Fight in our everyday life means eliminating or overcoming an obstacle. Flight means to leave, to cut curselves free in order to function and regain our feelings of independence. The difficulty arises when we are emotionally involved, become confused, lose objectivity, and block ourselves from making a decision. If we suffer from a difficult partnership, a close involvement, an unhappy marriage, or a neurotic, strangling friendship, then cutting the tie becomes a matter of survival, frightening or painful as such action may be.

Often enough our moral code makes us forget that the first obligation a person has is to him- or herself. Many people consider this selfish. Yet true charity and altruism can evolve only after we first fulfill our own basic needs, or we may continue to bribe our way through life. Life may not always be a bed of roses, but it is not meant to be endless suffering either. Pain does not necessarily make a person a better human being. Constructive action does. Compassion dces, and, above all other human emotions, love does.

There is a third choice people have—inaction. Instead of fight or flight, there is fright, which is indecision, being unable to act. This is due either to not recognizing the nature of a conflict or a fear that prevents action. The conflict is generally a clash between a person's basic—instinctual—needs that cry out for self-fulfillment but are rigidly repressed by the power of an overly harsh conscience. Early established fears, taboos, and the unresolved love-hate feelings of the child still rule and veto adult, realistic actions.

(Continued on page 173)



BY ARTHUR GOLD AND ROBERT FIZDALE

Two great French chefs: Mod vs. Trad

"New Wave" chefs speed up and lighten classic French cooking; conservatives keep *haute cuisine* gloriously intact. Here and on the next two pages, ways to taste the joys of either camp, with road maps to the restaurants of two great chefs, their own recipes for you to cook.

REFORMER: CHEF ALAIN CHAPEL



The French have always been serious about food. Deadly serious, in fact. Not too long ago, a Parisian shot and killed his wife because the boiled beef in the *pot-au-feu* that she had served up to him was tough. The understanding judge, upholding the high standards of French cuisine, sentenced him to four years in jail. Obviously it was a *crime passionnel,* not to be treated too harshly.

The same high culinary standards prevail among the young star chefs of the new school of French cooking. When Paul Bocuse enters the grubby little café where the great chefs of Lyon meet for their glass of white wine after doing their early morning marketing, he is likely to have his hand kissed by one of the *sous-chefs* as if he were the Pope or, at the very least, Dominguin entering the bull-ring. Gault and Millau, in their guide to French restaurants (so much wittier and more personal than the *Guide Michelin* and just as useful), refer to the chef of Vivarois, one of the six three-star restaurants in Paris, as the "saint" of cooking. The comparative merits of the brilliantly inventive chefs of the new school—Alain (Continued on page 172)

"Youngest three-star chef, impassioned simplifier of French cuisine"



Opposite: Strawberry Mousse

four to six servings

Fresh ripe strawberries (about 1 pound), cleaned and hulled
Juice of ½ lemon
2 tablespoons Cognac or kirsch
3-4 tablespoons sugar, or more to taste
1 cup heavy cream

Puree strawberries (reserving a few to use as a garnish) with lemon juice in a blender at highest speed; or pass strawberries through a food mill and add lemon juice. You should have 2 cups of puree. Mix in sugar and Cognac or kirsch. Taste and add more sugar if desired. Remove ½ cup of this mixture to a serving bowl.

Whip cream till stiff and stir it into the 1½ cups strawberry puree. Put it into a larger serving bowl. Garnish with whole or sliced, slightly sugared strawberries.

When serving, put 3-4 tablespoons of the pink strawberry-cream-mousse mixture on each plate with a few of the whole or sliced berries and a heaping spoonful of the darker red strawberry-mousse mixture in the center of the pink mixture. Or, using one large serving bowl, fill it with the pink mousse, put the red mousse in the center, and the berries all around.

G. and F.'s Tip: If you have available to you fresh *fraises des bois,* use them for the dark-red center mousse.

PHOTOGRAPHS: OPPOSITE, MARC RIBOUD; THIS PAGE, DAVID MASSEY

TRADITIONALIST: CHEF FRANÇOIS MINOT



When we paid a visit to the Hotel Côte d'Or, a charming old-fashioned inn at Saulieu (2 Rue Argentine, 21210, telephone 0.18), which is an easy morning's drive south from Paris, we found ourselves stepping over an immense shaggy sheep dog peacefully asleep in the doorway of a room that only that great Burgundian, Colette, could have described. Chef François Minot, whose ancestors cooked for royalty as far back as Louis XIV and as recently as Czar Nicholas of Russia, inherited the throne of the great chef Alexandre Dumaine at the age of twenty-five. He himself has cooked for such contemporary royalty as Stravinsky, Jean-Claude Killy, Salvador Dalí *("C'est un original!"* said Minot), and Lily Pons, all of whose photographs smile down at one from behind their properly grateful and respectful dedications.

We found Monsieur Minot and his assistants contentedly enjoying a pre-work lunch, the first course of which, although not considered grand enough to be on the menu, was a marvelously original, simple omelet with croutons and walnuts (recipe on page 173); our own lunch began with an omelet that he *did* consider grand enough for the menu, which indeed it was (our adaptation of Lobster Omelet with Tomato Sauce is on page 173).

"Inheritor of a culinary throne, whose ancestors cooked for royalty"

Over a brandy after lunch (incidentally, the Burgundy wines at the Côte d'Or are as noble as any wines in the world), we discussed Monsieur Minot's philosophy of cooking. Boiled down to its essence, it seemed to be: in cooking, just as in making love, the three essentials are technique, good ingredients, and an infinite desire to please. And, in fact, Monsieur Minot's emphasis on using only the highest (Continued on page 172)

Opposite: Asparagus with Sabayon Sauce

six servings

2 pounds asparagus, washed
1 teaspoon salt

Preheat oven to 350°. With vegetable scraper, scrape the little spears off the sides of the asparagus; leave heads as is. Break off tough bottom ends so all asparagus pieces are the same length. Tie asparagus into bundles with string. Fill an asparagus steamer halfway with water and add the salt. (If you don't have an asparagus steamer, use a tall pot with a cover.) Bring to a fast boil. Then stand the bundles upright; cook, covered, 10 minutes or until just tender. Test lower ends with the point of a knife. If knife goes in easily, it's done. Do not overcook. Remove asparagus and drain. Lay them in a lightly buttered shallow ovenproof dish. Prepare sauce.

Sabayon Sauce:

3 egg yolks
½ cup dry white wine (such as Chablis)
½ teaspoon salt
Several turns of freshly ground white pepper
1 teaspoon lemon juice
Pinch of sugar

Put all ingredients in top of double boiler over just-simmering water on low heat. With a wire whisk or rotary egg beater, beat it constantly for 1½-3 minutes or until sauce gets fluffy and doubles in volume; pour over asparagus. Put under broiler, 4 inches from flame, until it browns lightly. Watch—do not let it burn.

G. and F.'s Variation: Sprinkle 2 tablespoons grated Swiss or Parmesan cheese over sauce before putting it under broiler.

G. and F.'s Tip: If you have a baby's bottle warmer, use it to steam asparagus. Just stand a bundle in each metal circle where you normally put a bottle.

DAVID MASSEY



Hotel Côte d'Or, country inn of Chef Minot, stands at Saulieu, not far from Dijon, a comfortable morning's drive south from Paris.



Lots of friends...little time...weekend house...
Top-notch decorator Ellen Lehman McCluskey
gets it all together for herself with

clean sweep, easy keep

Terrace, *left,* yellow-awninged, overlooks the pool. In summer, it's the outdoor setting for breakfast, often for lunch.

Dining room, *below* and *near right:* black-and-white-striped floor; glass-topped tree-trunk tables; always, red flowers.

Living room, *far right*—once dark, now sunny with yellow-and-white walls, white floor, bright Indian Dhurrie rug. Friedeberg hand chair, one of two.

HORST

A famous decorator and famous, unruffled problem-solver, Ellen Lehman McCluskey *(right, above)* faced a few problems herself with the house—now boldly patterned, filled with gaiety, light—shown here. She bought it because it was ideal for weekends: in the Hamptons, with a swimming pool, plenty of bedrooms for children, friends. Its problems were: living room, long, narrow, rather dark; kitchen, too small; dining room, boxy; a garage, unneeded, that was part of the house. The new owner made short work of them. . . . The living room was opened, brightened *(right)*—done in sunny yellow and white, one end extended into a new, glassed-in porch with comfortable banquette sofas. A dining alcove was swept away to enlarge the kitchen. The dining room *(below and left)* was replanned so it now seats 24 for buffet suppers. The garage became another bedroom. . . . Now, bright, welcoming, the house has an open, flexible floor plan; and, since there are few carpets or draperies, it's a snap to maintain. Said Ellen McCluskey: "It's all very clean, very sunshiny—and very, very simple."

Summer wishes...

COOL AND FLIRTY, BREEZING
ON CHARM – THE CLOTHES YOU ALWAYS WISH
YOU HAD FOR SUMMER... PHOTOGRAPHED
IN BERMUDA'S NONSTOP SUMMER SUN

KOURKEN PAKCHANIAN



Simple, attractive . . . the easy summer evenings you wish would last forever . . . with the simplest, most attractive kind of dressing—long gauzy cottons that reveal skin, bare slip-on-or-off sandals, accessories pared down to a pretty few (when skin is at its summer-prettiest is when to make the most of it—too many accessories spoil the view) . . . the whole relaxed charming thing of a woman at night, at ease, in summer—this summer, it's what *all* the new dressing is about!

The barest, prettiest neckline, *opposite page,* the charm of natural cotton muslin—the kind of easy, pretty summer dressing you wish you'd always had! Oscar de la Renta's criss-cross-back wrap dress with its own little fichu, a strip of sandal, and skin that goes on forever. Dress: A Tussah fabric by Harlyn, about $160. At Lord & Taylor; Jacobson's; Hovland-Swanson; J.W. Robinson; Liberty House, Hawaii; El Palacio de Hierro, Mexico City. Elura Wig designed by Fashion Tress; cut and styled by Rick Gillette. . . . Fresh Air makeup from Estée Lauder—just the light amount of finish you want for summer skin, now in a perfect new shade for dark skin: gleamy Deep Bronze (and if you're in the mood to try a little Tender Lip Tint, Sparkling Burgundy looks terrific with it!).

The flirt and flutter of bows tied on bare shoulders, *above left*—the deliciousness of summer at Sonia Rykiel! Thin floaty gatherings of blue-and-white cotton, gently gathered in back by a little half-belt, falling to just above the ankle. Dress, and matching head scarf, about $200. At Henri Bendel; Hattie; Marie Leavell.

All-out prettiness, *above right*—pink-and-beige cotton lawn tied on the shoulders like a child's nightgown, a matching head scarf with the ends left loose to tickle and blow around bare shoulders . . . instant beguilement! Dress, D.B.A. by Theodore; Boussac fabric. About $78. At Lord & Taylor; Ultimo; Country Club Fashions. Hair cut and combed by Rick Gillette; make-up, also by Rick Gillette. Accessories, next to last page. These 12 pages photographed in and around the Southampton Princess Hotel in Bermuda . . . the pink sand and coral rocks are just a beginning look at this newest, largest, most super-equipped of Bermuda hotels. . . .

This summer's evenings—easy, pretty, revealing skin

Summer wishes...

The cotton knit T-shirt that's a ruffly white camisole, *far left*—easy, bare—pretty! With softest white drawstring pants. And *the* new sunglasses (seen all over these pages): light, thin-rimmed, lightly-smoked lenses—the oversized sunglasses that don't overpower your face. Calvin Klein top (Marcrest Knitting Mills fabric), about $15; cotton pants (J.P. Stevens fabric), about $38. Saks Fifth Avenue; Jordan Marsh, Florida; Marshall Field; Woolf Brothers; Neiman-Marcus. Sunglasses, Bernard Kayman.

White crinkle-cotton top with the freshness of a blue-and-white-striped dirndl, *near left*—cool breeze on a hot summer's day!...with a matching triangle of scarf that you can use as a shawl, or wrap around anywhere—here, around the waist. Apron-front top and polyester-and-cotton skirt, by Jack Fuller for Nuance (Impala Textiles fabrics). About $38. Bloomingdale's; Shillito's; Younkers; Younker Kilpatrick's; Harzfeld's; Battelstein's; J.W. Robinson; Liberty House, Hawaii.

Scallop-touched tank top...and the most charming skirt of summer!—*near right:* a long drawstring cotton dirndl with scallops of embroidery at the waist, the hem...gathered on a yoke, so it has the smoothness of a small-hip fit. By Beene Bag. White cotton knit tank top, about $28; white skirt, about $110. Bonwit Teller; Nan Duskin; Montaldo's; Higbee's; O'Neil's; Sakowitz; Frost Bros.; Neusteters.

The roll-sleeve white T-shirt...and great shorts!—*far right:* the sleek, perfect bare-necked top in cotton knit. And the coolest, easiest-to-wear white cotton shorts ever—loose, tailored, not-too-short shorts with pockets, pleats, all the dash in the world! By Beene Bag. Top, about $15; shorts, about $38. Bonwit Teller; Nan Duskin; Montaldo's; Higbee's; O'Neil's; Balliet's; Frost Bros.; J.W. Robinson. Hair and makeup, Rick Gillette; accessories, next to last page....Both pages, photographed walking the greens path of the 18-hole golf course at the Southampton Princess Hotel, Bermuda.

The best new T-shirt dressing in cool clean white...

instant refreshers!

KOURKEN PAKCHANIAN

Summer wishes...

The simple little breeze of a dress, *below:* McMullen's shirt-banded shirtdress in cottony brown-and-white pinstripes—bare neckline, bare legs, flat little scuff—*the* way to look in a dress this summer! Of Kodel polyester and cotton (Russell Mills fabric), with self-sash, not shown. About $46. At Lord & Taylor; B. Forman; Montaldo's; Furchgott's; Sakowitz; Frost Bros.; The Denver; I. Magnin.

A wonderful open-necked smock, *near right,* to pop on right now and breeze around in till fall—soft black-and-white cotton shirting with an extra swing of pleat down the back. By Beene Bag. About $70. At Lord & Taylor, N.Y.; Nan Duskin; Jordan Marsh, Florida; Dayton's; Frost Bros.

Neckline news, *center right*—the wide, baring bateau neckline on a super smock—navy-and-cream cotton with small yoke, full sleeves. By Cathy Hardwick & Friends (Ameritex fabric). About $39. At Lord & Taylor, N.Y.; Higbee's; Kaufmann's; Diamond's; I. Magnin.

The slip-and-slide ease of a man's shirt, *far right*—the most feminine way to feel in a dress! In summer-pretty colorings—tiny lilac-and-white pinstripes (with its back to one of the long coral walls that run alongside the Southampton Princess Hotel in Bermuda). Dress by David Crystal, of Dacron polyester and cotton. About $36. At Altman's; Montaldo's; Jordan Marsh, Florida; Jacobson's; T.A. Chapman; Dayton's; Harzfeld's; I. Magnin. Hair and makeup, Rick Gillette; accessories, next to last page.

KOURKEN PAKCHANIAN

A dress!—a cool, breezy, wonderful dress—bare at the neckline,

soft as a shirt— the first new thing you'll want for summer!

The easy-evening charm of a pyjama...and as much bareness as you like

The most bareness, near right: the tiny-top pyjama in aquas and lavenders and touches of pink—just a flutter of sleeve, a knot at the midriff...and the wide, wide flow of white jersey pants. By Leonard Fashion. Silk top, about $200; Tergal-and-rayon pants, about $250. At Bergdorf Goodman; Nan Duskin; Martha, Palm Beach, Bal Harbour; Claire Pearone; Davidson's; Stanley Korshak; Esther Wolf.

For quiet casual evenings, *center*—or cool country days—one of the nicest pyjamas to have. Menswear cotton shirting in yellow, blue, and white stripes (mostly yellow on top, mostly blue on the bottom) cut soft and loose—an oversized top, straight drawstring pants... a touch of bareness at the neck. By Gil Aimbez for Genre. Top, about $22; pants, about $26. At Bloomingdale's; Kaufmann's; The Denver; Diamond's; Bullock's.

The simple allure of an off-the-shoulder neckline at night, *far right:* easy, charming—everything we've been saying about bareness this summer, this is! Blue cotton chambray smock on an elasticized neckline, with matching pull-on pants. By Ruffin Sport for the Kreisler Group. Top, about $33; pants, about $22. At Burdine's; Jacobson's; Woolf Brothers; Sanger-Harris. Elura wig designed by Fashion Concept; cut and combed—as was all the hair on all these Bermuda pages—by Rick Gillette; makeup, also Rick Gillette. Accessories, next to the last page this issue. . . . Whose pool?—the Southampton Princess Hotel's, in case you feel like a switch from the Bermuda beach (and in case you feel like a little less sun, there's an indoor pool, too).

KOURKEN PAKCHANIAN

Summer wishes...

A sliver of bareness, *far left,* at the midriff of a two-piece sundress—pretty new way to show skin for da[illegible] extra pretty after a swim with sea-cooled skin and still-wet hair. White-stitched denim-blue halter and dirndl, by Dalton. Of Kodel polyester and cotton (Onondaga fabric). Top, about $24; skirt, about $40. At Marshall Field; Jacobson's; Neusteters.

Sundressing with the bareness of a maillot, *near left*—the newest, barest sundressing of all! Calvin Klein's stops out red wrap dress that needs nothing but a good tan and a good body . . . and a pretty straw scuff. Dress of cotton (Crantex Fabrics), about $72. At Altman's; Dorcas Hardin; Kaufmann's; Marie Leavell; Neusteters; Bullock's; Frederick & Nelson.

The charm of a tiny pink camisole, *near right,* tucked into a matching dirndl—minimal accessories, yards of bare skin—as quick and easy and all-out pretty a look as you could wish for on any summer day! By Rena Rowan for Jones New York. Cotton knit crisscross-back camisole, about $9; polyester-and-cotton skirt, about $27. At Lord & Taylor; Nan Duskin; Jordan Marsh, Florida; Sakowitz; J.W. Robinson. Elura wig designed by Fashion Tress, cut and styled by Rick Gillette.

The sundress that's a loose breeze of camisole to the knees, *far right,* in crinkly cottony blue fabric—the super summer color in one of the all-time summer fabrics! With the nice touch of a matching head scarf . . . and just the simple seductive thing of a necklace slipping down the bare back. . . . By Ronald Kolodzie for Concept VII, of Kodel polyester and cotton (Cohama fabric). About $64. At Bloomingdale's; John Baldwin; Kaufmann's; Claire Pearone; Bullock's. Hair cut and styled by Rick Gillette; makeup, also by Rick Gillette. Accessories, next to last page.

KOURKEN PAKCHANIAN

Sundressing—

pared-down and pretty—the new bareness for day!

Summer wishes...

Sport classics/surprise color, *left*—cotton knit polo shirt and neat poplin shorts in a deliciously sunny bright lemon yellow—instant lift for players or watchers! By AMF Head Sportswear (Tandler Textile-Nino fabrics). Shirt, about $18; polyester-and-cotton shorts (Zepel finish), about $26. At Saks Fifth Avenue; Jacobson's; I. Magnin.

Barer neckline, drawstring waist, *below left*—fresh new touches for the T-shirt-and-shorts set in a rich raisin-y color that's one of the most attractive new shades in the sun. By John Meyer. Triacetate knit top (L.B. Coren fabric), about $12; polyester-and-rayon shorts (Cohama fabric), about $18. At Abraham & Straus; Maas Brothers; Gidding-Jenny; Bullock's.

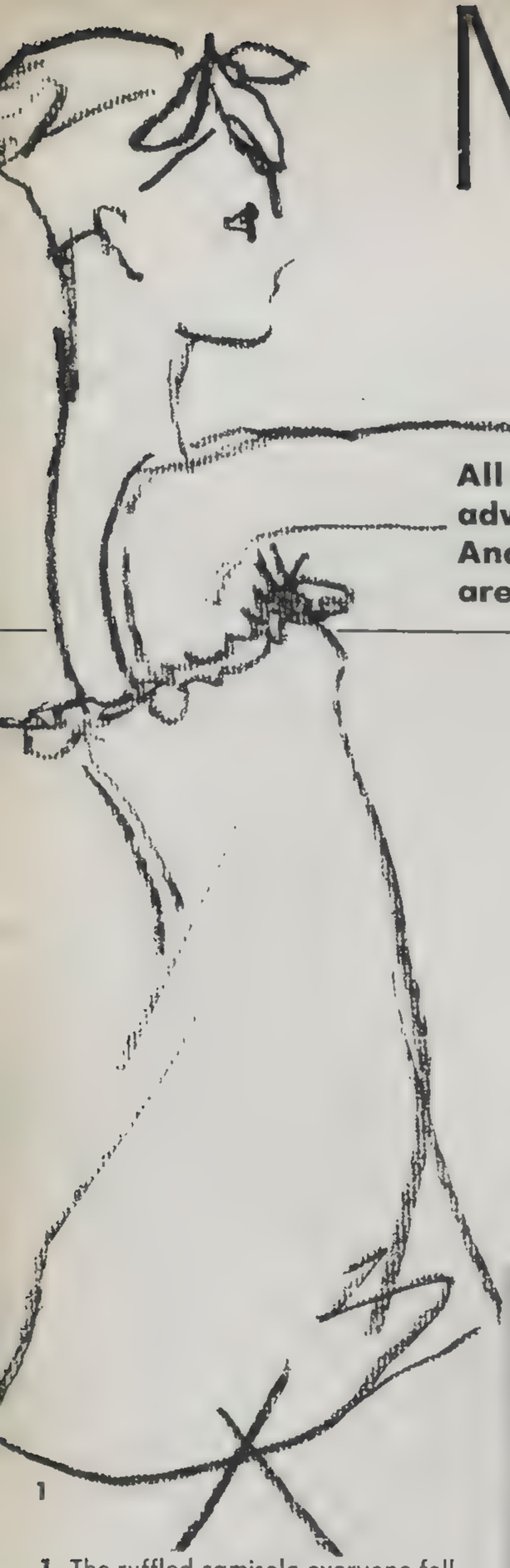
A jumpsuit, *right*—new summer irresistible! Olive-drab cotton printed with little white flowers, belted in natural hemp—and designed by Albert Capraro for Jerry Guttenberg, the man who's been doing so many of the attractive new clothes Betty Ford has been wearing. About $78. Bergdorf Goodman; Hutzler's; John Baldwin; Hudson's; Claire Pearone; Stanley Korshak; L.S. Ayres; Miss Jackson's; Esther Wolf; The Denver; I. Magnin. Hair and makeup, Rick Gillette; accessories, next to last page. Both pages photographed in the beachside complex of the Southampton Princess Hotel—tennis courts, terrace lunches at the Whaler Inn, and all the sand and blue sea you could ask for. More about the Southampton Princess and Bermuda, page 92.

To snap up!—fresh T-shirt-and shorts looks...the news of a jumpsuit



MAY FINDS

All about tennis—the new dressing, plus expert advice, places to play, beauty tips, equipment. And *more*. Because: as more and more women are getting into tennis, more and more charm is getting into tennis-dressing. There's hardly anything here you wouldn't love to take to the beach, to wear on summer weekends, to play in...even if tennis isn't your game.



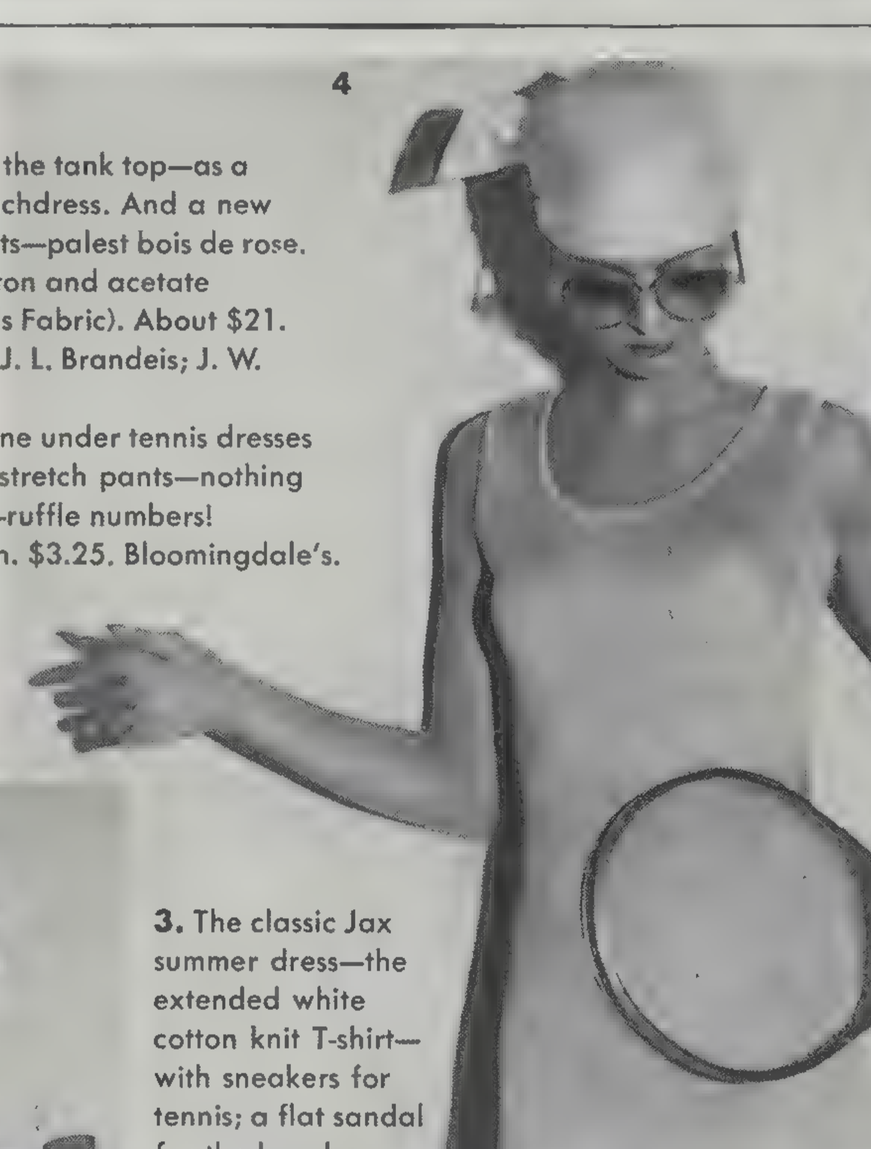
1. The ruffled camisole everyone fell in love with—Calvin Klein's— is now a charming little dress for tennis or the beach, in white cotton knit (Marcrest Knitting Mills fabric). With matching pantie, about $22. Saks Fifth Avenue; Kaufmann's: Neiman-Marcus.

short and sweet

2. Short and sweet —the white flutter-edged dress, with red top-stitching. Crystal Professional Sport. About $23. Altman's; The Denver.

6. The bare white knit tank-top dress to play in—simple and unbeatable! By Catalina Tenniswear, of Dacron polyester and cotton (Caro Knits fabric). About $17. Lord & Taylor; Higbee's.

3. The classic Jax summer dress—the extended white cotton knit T-shirt—with sneakers for tennis; a flat sandal for the beach. About $16. At all Jax stores.



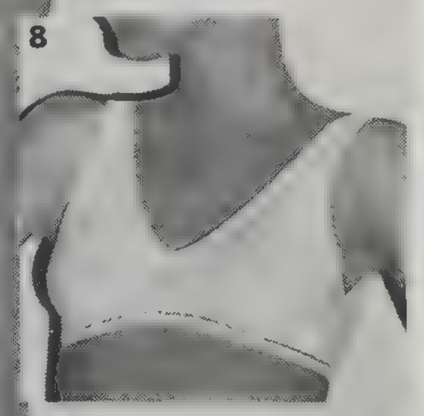
4. A new life for the tank top—as a tennis dress/beachdress. And a new color on the courts—palest bois de rose. Top Seed, of cotton and acetate (Gloversville Mills Fabric). About $21. Bloomingdale's; J. L. Brandeis; J. W. Robinson.

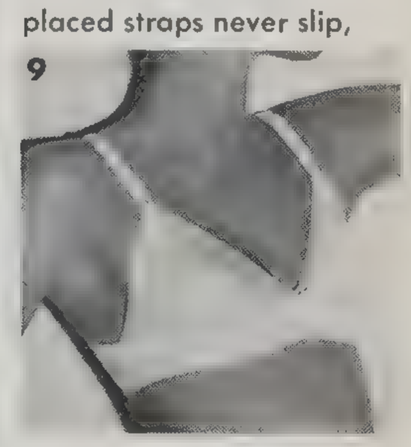
5. The sleekest line under tennis dresses —white opaque stretch pants—nothing like the old fussy-ruffle numbers! Danskin, of nylon. $3.25. Bloomingdale's.

7. The sexy white cotton T-dress—low U-neck, snug muscle sleeves—marvelous on the courts and off! Alley Cat by Betsey Johnson. Of interlock knit (Algro Knitting Mills fabric). About $28. Saks Fifth Avenue.

bras to collect

Super-finds—comfortable, well-cut bras that work under sports clothes and all of this summer's bare tops. . . . **8.** All stretch—the white cotton-and-Lycra bra with crisscross seaming under the arm for extra support, extra ease. Farr-West, about $5. Saks Fifth Avenue; Maas Brothers. . . . **9.** Bare white stretch lace bra with the teeniest edging of white stretch lace. Vassarette, of cotton, Dacron polyester, Lycra, and nylon. $6.50. Saks Fifth Avenue. . . . **10, 11.** The most action, the most bareness (shown front and back): the white bra for low necklines, deep armholes, cut-in backs—the well-placed straps never slip,

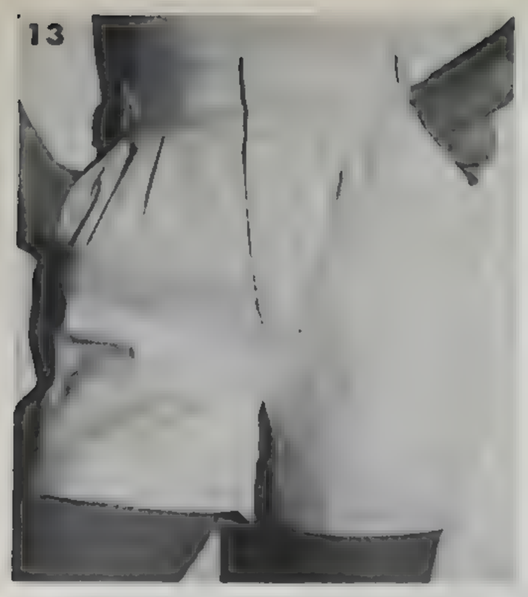




never show; swivel-hook front so you can really move. Youthcraft/ Charmfit, of Antron nylon and Lycra. $5.50. Saks Fifth Avenue; Higbee's.

12. One of the prettiest sundresses and it happens to be for tennis—the white camisole dress with green stitching, elasticized waist, scoop pockets. Easy, too—never wrinkles, washes in a flash! Loomtogs Tennis Whites, of texturized Trevira. About $33. Bergdorf Goodman; B. Forman; J. W. Robinson.

BARBARA BERSELL



13. What every tennis player —everyone!—would love to have: perfect white cotton twill shorts, with easy trouser pleats. Cinnamon Wear. $19. At Henri Bendel.

14. Belted white shorts—trim, tailored—a summer essential! Rena Rowan for Jones New York. Of cotton and polyester. About $19. Bergdorf Goodman; Maas Brothers.

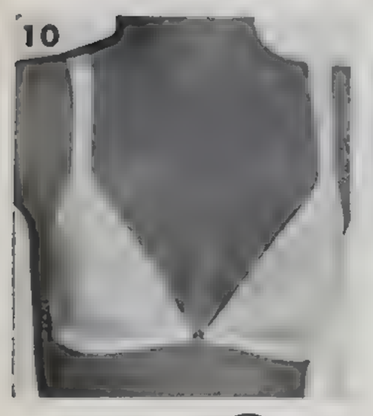


15. Classic doubles—the ribbed white cotton polo shirt, the simplest white short shorts. AMF Head Sportswear. Shirt, $20; shorts, $14. Saks Fifth Avenue. Corum Watch, at Tiffany.





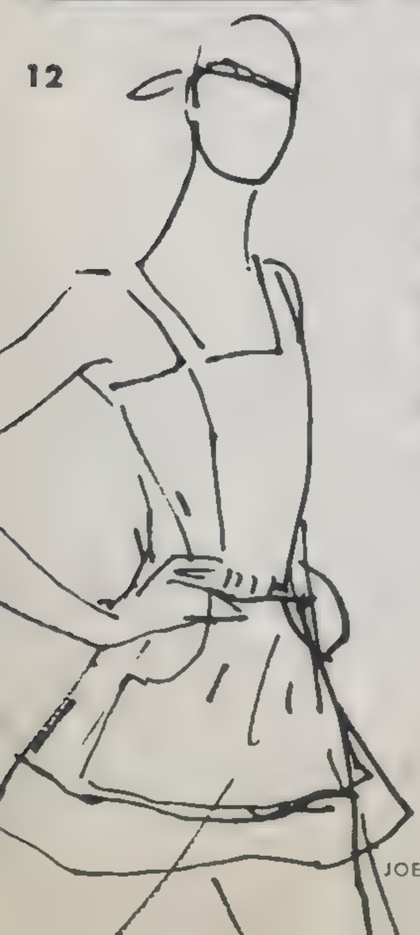
16. White shorts striped for action—elastic insets down the side that give and move when you do; white T-shirt with red snaps. The Oleg Cassini Tennis Club by Munsingwear. Shorts, of polyester (Klopman fabric), about $18; shirt, cotton and polyester (Alamac Knitting Mills fabric), about $12. Lord & Taylor; Maas Brothers.





17. Instant classic! the new white Danskin leotard with small, raglan-seamed muscle sleeves—perfect under a wrap skirt or shorts. Of cotton, polyester, and Lycra. $15. Bergdorf Goodman.

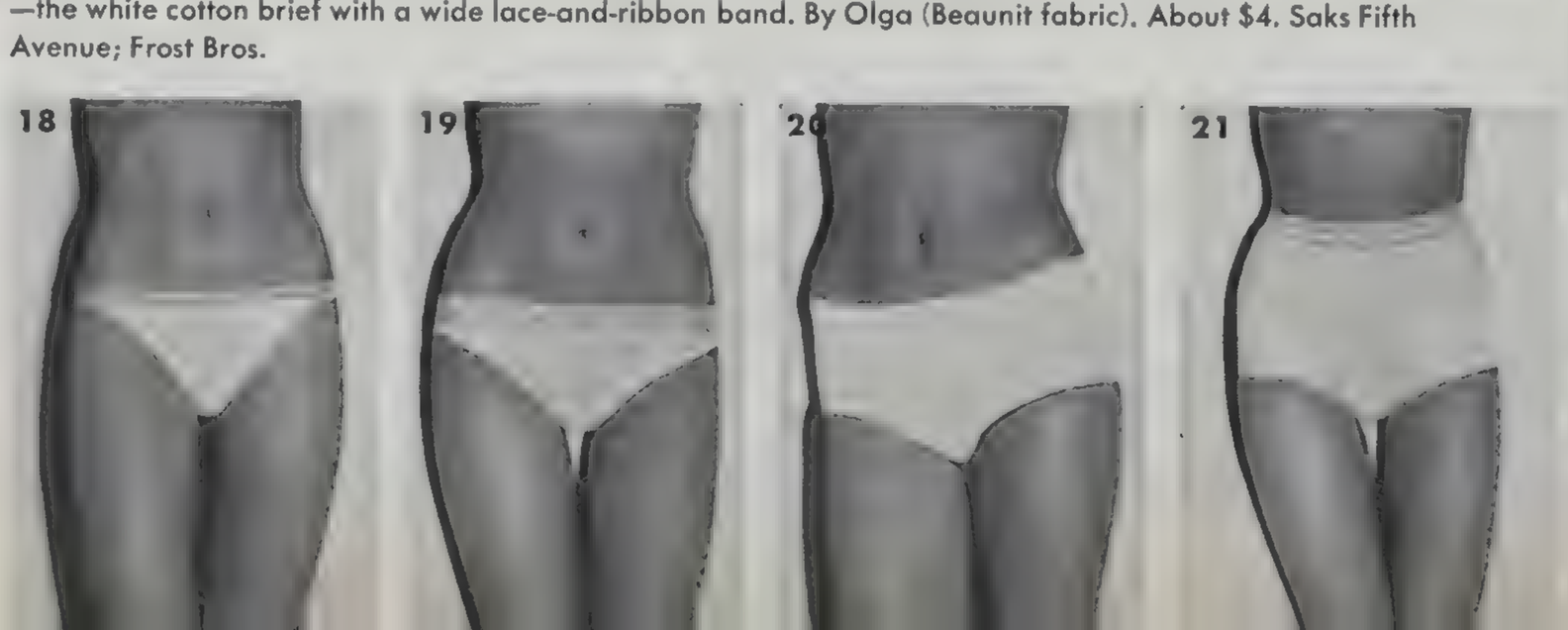
ALBERTO RIZZO



JOE EULA

best bits

Cool, easy, and they move on the body—the best white panties. . . . **18.** The barest—a little stretch string bikini with lace edgings. Farr-West. Of cotton and Lycra. About $4. Saks Fifth Avenue; Maas Brothers. . . . **19.** The best-fitting white cotton knit bikini with pretty stretch lace trim. By Olga (Beaunit fabric). About $3.50. Saks Fifth Avenue; Rich's; Liberty House, Hawaii. . . . **20.** The sleek white hipster edged in stretch lace. Vassarette. Cotton, Dacron polyester, Lycra, and nylon, $5.50. Saks Fifth Avenue. . . . **21.** More cover—more charm! —the white cotton brief with a wide lace-and-ribbon band. By Olga (Beaunit fabric). About $4. Saks Fifth Avenue; Frost Bros.



TENNIS: THE ENDLESS SUMMER

You can follow the sun—follo the ball!—and play all yea both at the big tennis-oriente resorts, and at the adult tenn camps or clinics—the best place for learning, improving, or pe fecting your game. ● *The Joh Gardiner Tennis Ranch*—grand daddy of them all. The first now headquarters -- in Carme Valley, Calif.; 12 courts; Marc 30-June 15; Aug. 15-Dec. Other John Gardiners: Scott dale, Ariz.; 22 courts; Oct. May 31. At the Ranch in Su Valley, Idaho; 20 courts; June Sept. 15. And the newest, Sug arbush Inn, Sugarbush, Vt.; 16 courts; June 22-Sept. 14. Ke Rosewall hits all of them. ● *Th All-American Sports Camps* fo tennis are held at Amelia Islan Plantation, Fla.; 11 courts; Jan 12-May 25, Aug. 31-Dec. 21. Also Amherst, Mass. at Amherst Co lege (36 courts) and Hampshir College (12 courts); June 15 Aug. 17. Stowe, Vt. at Topnotch 8 courts; June 1-Sept. 21. ● Th technique (and sometimes th presence) of Rod Laver, Roy Em erson are at these four: Apr Sound in Lake Conroe, Texa (near Houston); 17 courts; 4 co ered; March 2-May 11; Sep 28-Nov. 16. In California, Murrieta Hot Springs Resor 14 courts; 2 lighted; March 23 June 15; Sept. 28-Nov. 30. Th Pinehurst Hotel and Countr Club, Pinehurst, N.C.; 12 courts July 27-Oct. 19. And Watervill Valley, N.H. at the Snowy Ow Inn; 17 courts; June 29-Sept. 21 ● The Sea Pines Plantation o Hilton Head Island, S.C. runs it own year-round tennis program 35 courts. ● They also serve *Pancho Segura* at La Costa Re sort Hotel and Spa, Calif.; 2 courts; 5 lighted. . . . *Alex O medo*, Beverly Hills Hotel, Calif 2 courts. . . . *Pancho Gonzalez* at Caesar's Palace, Las Vegas, outdoor, 4 indoor courts. . . . *Vi Seixas*, the Greenbrier, White Sulphur Springs, West Virginia 17 courts; 5 indoor on the way . . . *Don Budge*, Tres Vidas Club Acapulco, 9 courts. . . . *Bill Davis* the Racquet Club, Palm Springs Calif.; 12 courts. ● Two resort with a lot of tennis—and a lo more—Palmas del Mar, Puerto Rico; 9 courts, more to come; 2500-seat stadium for tourna ments. . . . The World of Palm Aire, Pompano Beach, Fla.—19 courts, plus golf, a complete spa

FINDS



THE EXPERTS PICK THE RACKETS...

Says Skip DeWalt, resident expert at Feron's: Choice depends on the individual. Beginners are better off with a wood racket—it's firmer. Steel is more flexible and you can hit harder with it, but it is more difficult to control. . . . Grip is most important; there should be ½" between the longest finger and the fleshy part of the thumb. A good racket is well-balanced—have it checked on the store's balancing machine before you buy it." Billy Talbert, all-time tennis great, gives the edge to steel: "It helps you move." John Gardiner of the John Gardiner Tennis Ranches agrees: "Best racket for most women is a lightweight metal one; it gives more power to her serve and return serve. . . Most people buy too small a handle: the average woman should take size 4⅜ light." . All agree that gut is the best—it bites the ball, gives better control—but it costs a fortune today; nylon is cheaper, lasts longer, is more "carefree." . Above, four choice rackets—all from Feron's; prices for frame only. **1.** The Head Arthur Ashe Competition racket—Fiberglas, with bonded aluminum overlay. Can be strung with nylon or gut, $56. . . . **2.** The Wilson T-2000 steel racket—based on the design of the original metal racket by LaCoste. Nylon strings recommended, $38. . . . **3.** The Head Professional—the stronger aluminum racket for hard-hitting players. Should be strung with nylon, $50. . . . **4.** The Wilson Billie Jean King Autograph wooden racket. Can be strung with nylon or gut, $30. . . . Paris news: The fiberglass Trois-Set—beautiful futuristic design, ultra-light. . . . At Tunmer, *the* tennis shop, a new system of teaching based on a series of graduated length handles—like learning to ski on short skis—it's a tennis-teaching French revolution!

shopping bag chic



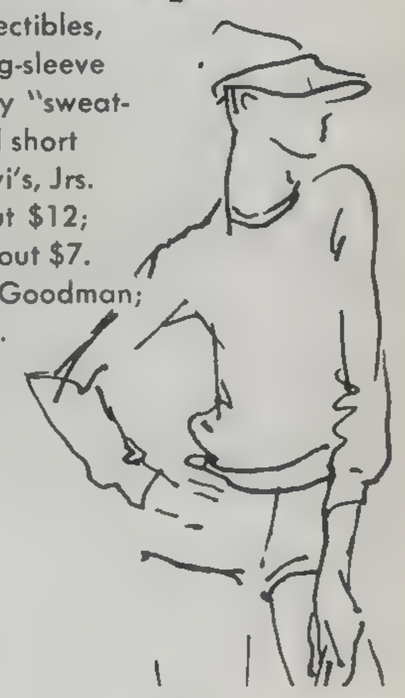
Five variations on a classic shopping bag, but much, much prettier—and just the right size to hold a racket, or going-to-work gear, or a weekend's worth of summer essentials if you know how to pack! . . . **1.** The *filet*—the classic French marketing tote, in string—the lightest bag and one of the roomiest. $8, at La Bagagerie. . . . **2.** The big woven-straw shopping bag with rope handles—king-size version of everyone's favorite. From Banana, $9. . . . **3.** Plaid straw—bright woven design on a deep roomy carry-all. About $25, at La Bagagerie. . . . **4.** To pack up and sling over your shoulder—the white duck shopping bag. Ruza Creations. About $21, at Bonwit Teller; I. Magnin. . . . **5.** For tennis-boating-outdoor fans, the white canvas tote with rope handles. Morris Moskowitz, $21. Abercrombie & Fitch.

shoes and socks



The best tennis shoe? Billy Talbert prefers "canvas, because it's lighter." Skip DeWalt likes "leather—it molds the foot." But both agree with John Gardiner—"the best shoe is any shoe that gives good support on top and has a thick cushioned sole." And cushion-y, absorbent socks are a must. . . . *Above:* **1.** The Tretorn canvas tennis shoe, with terry-lined insoles, ribbed soles for all surfaces. $32. Feron's. **2.** The white leather tennis shoe. Adidas. About $28. Feron's. **3.** White canvas tennis shoe with yellow terry lining. AMF Head. About $18.95. At The Racquet Shop, Miss Jackson's. All socks, Bonnie Doon, at Lord & Taylor. . . . Buying tips: "Have a thumbnail of extra space at the toe—when you play the foot goes forward . . . Try on shoes with socks or Peds for proper fit . . . Don't use basketball shoes on a tennis court—the deep treads will tear it up; use no-tread shoes for hard courts; tread soles for clay or composition courts."

warm-ups!

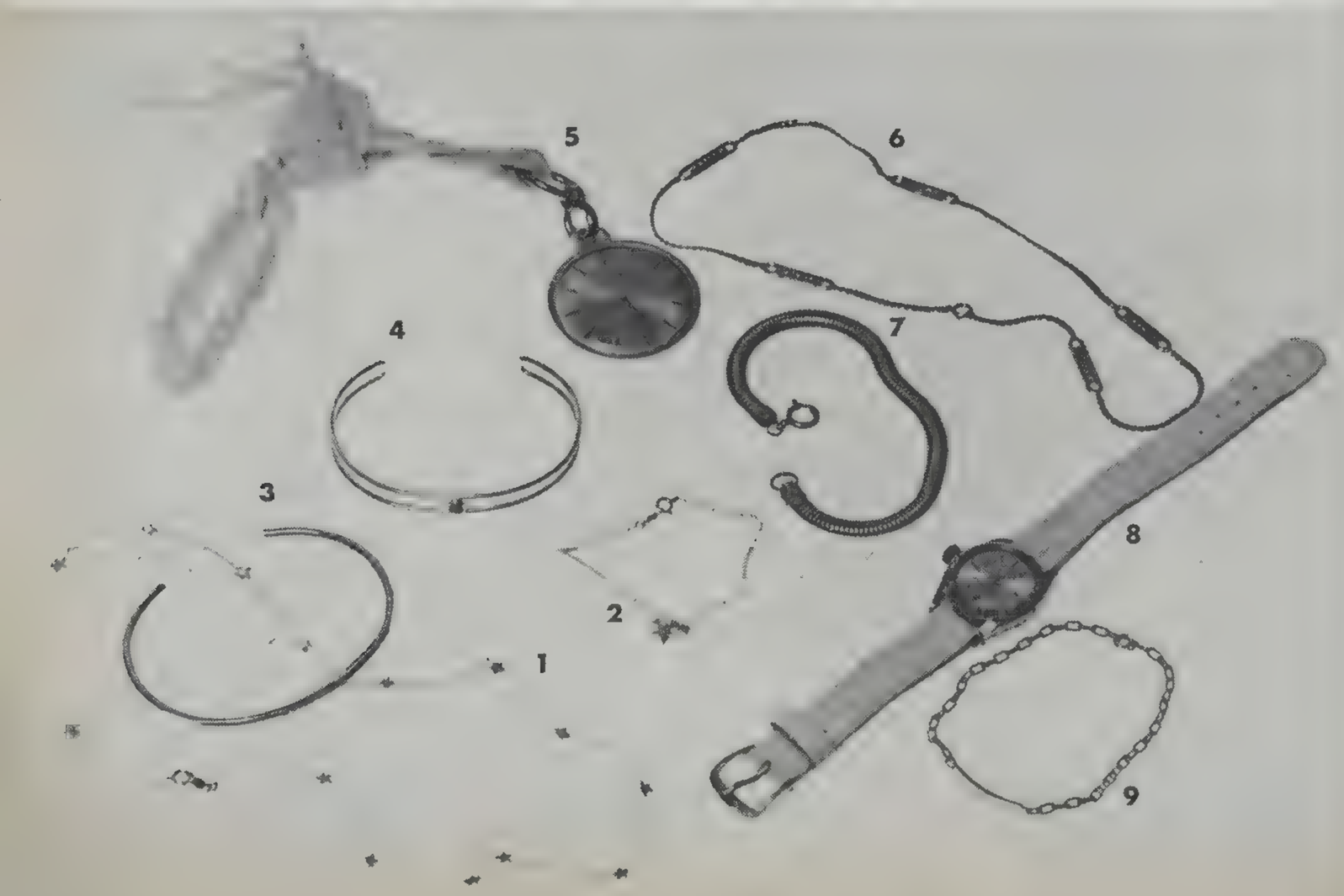


Terry collectibles, *right*—long-sleeve white terry "sweatshirt" and short shorts. Levi's, Jrs. Top, about $12; shorts, about $7. Bergdorf Goodman; Frost Bros.



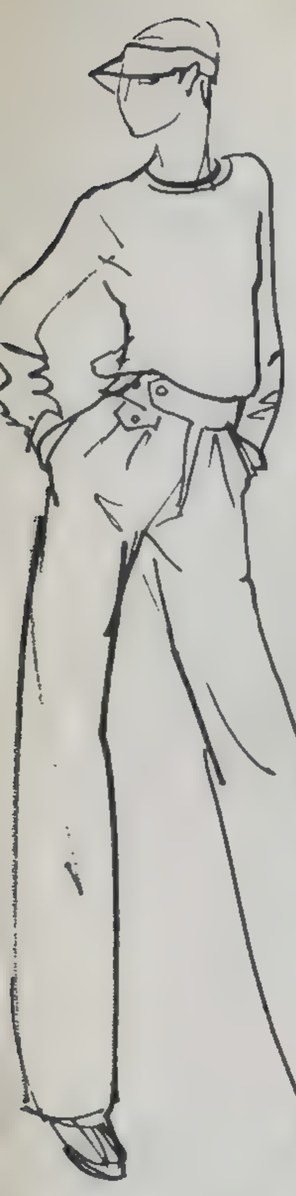
The most feminine! —Adolfo's short shorts and matching cream knit T-shirt, *left*, with thin navy stripes, tiny scallop edges. Of acrylic. $90, at Saks Fifth Avenue.

charm...



- Simple, delicate—the perfect summer jewelry—the kind you never take off! . . . **1., 2.** Fifteen tiny gold stars on the thinnest chain. . . . The short gold chain, with a single gold star to nestle in the hollow of your throat. Both by Honora. Longer, about $86; short, about $23. Saks Fifth Avenue. . . . Thin wire bracelets: **3.** in gold, with a row of tiny diamonds. And **4.** the silver wire bracelet centered with a garnet. Both, M & J Savitt. Gold, about $150; silver, about $45. To order at Bloomingdale's; Hattie. . . . **5.** To tie on a tote and take to the games: the round white-faced pocket watch on a white braided-rope strap. Concord watch, $400; Tiffany. Strap, Ben King. $33, at Henri Bendel. . . . **6.** On a slender gold chain, the flattest gold plates sparkled by diamond chips. M & J Savitt. About $850. To order at Bloomingdale's; Hattie. . . . **7.** The best silver snake-chain bracelet, by M & J Savitt. $15; Bloomingdale's. . . . **8.** The classic Rolex Oyster—*the* waterproof watch, here on an absorbent fabric band. Watch, $200. Tourneau. . . . **9.** The narrowest gold I.D. bracelet. By Honora. $72.50, at Saks Fifth Avenue.

ALBERTO RIZZO



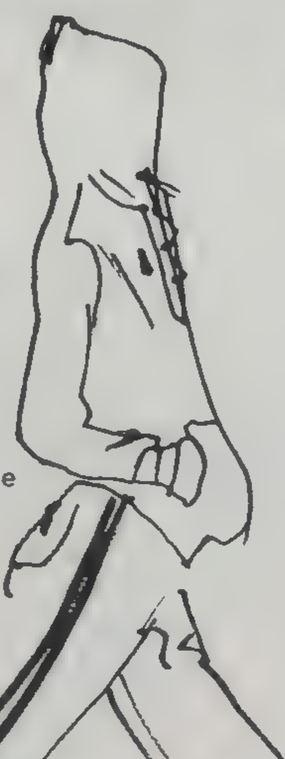




The perfect white pullover, *above*—the clean, fresh summer top. In a soft blend of cashmere, lamb's wool and acrylic. By and at Dana Cote D'Azur. $50.

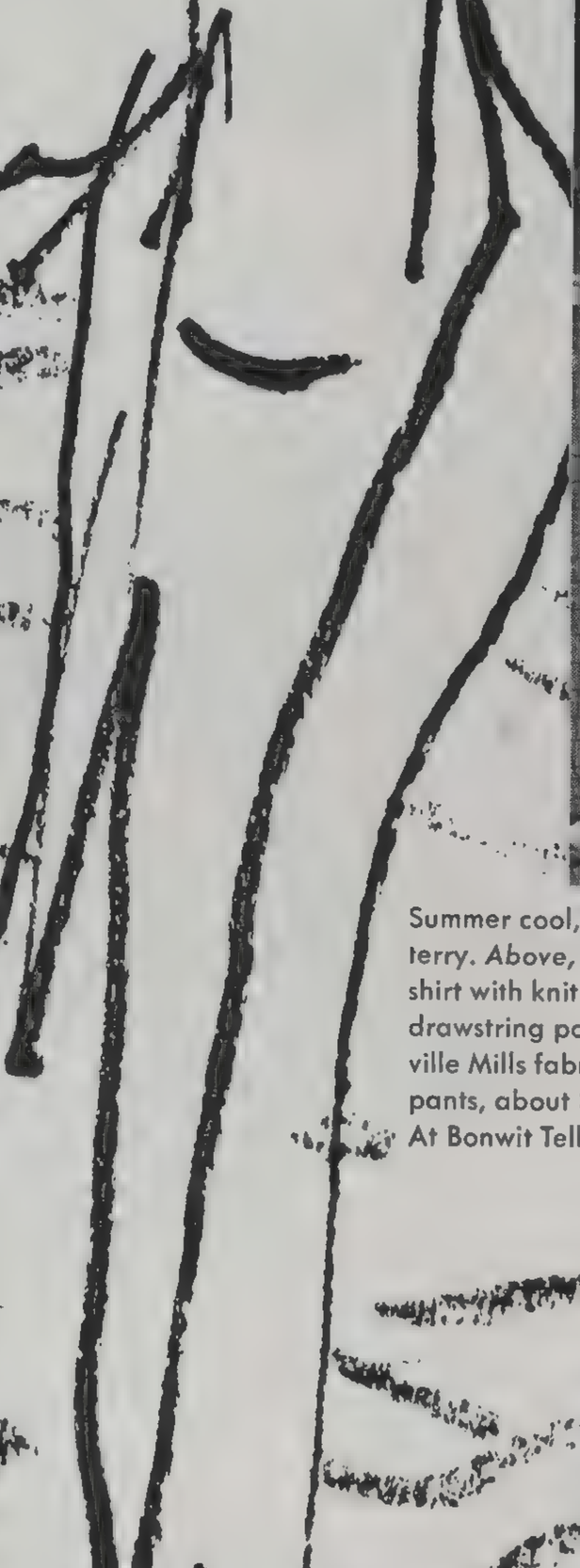
great legs!

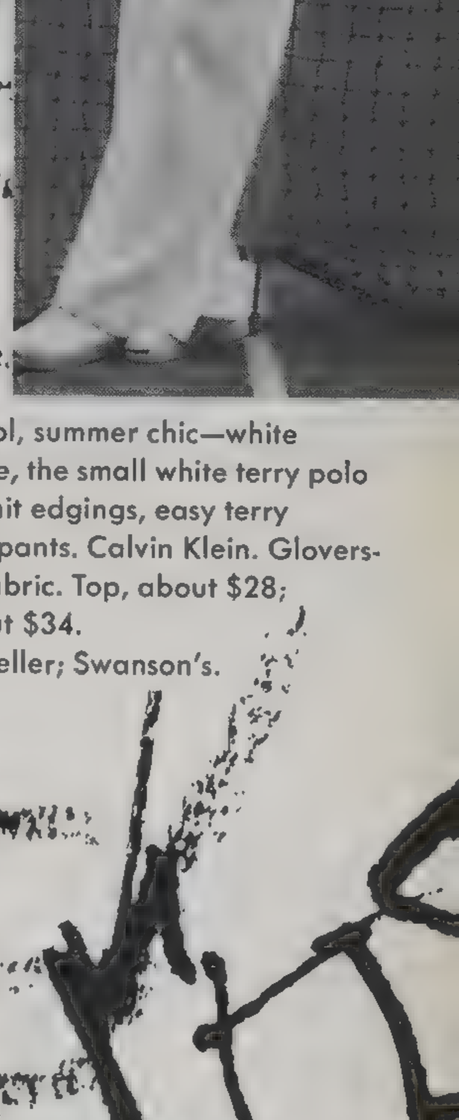
The best white summer pants, *above*—Ralph Lauren's—with trouser pleats, in a wonderful weight of cotton—not too floppy, not too stiff. About $54. Henri Bendel; Woodward & Lothrop.



sweater finds

The perfect summer cardigan, *above left*—soft as the softest T-shirt. Sensational in white over a tennis dress, pants, or white skirt . . . sensational to own in every color. By Tea Shirts, of cotton knit. $20, at Bloomingdale's.



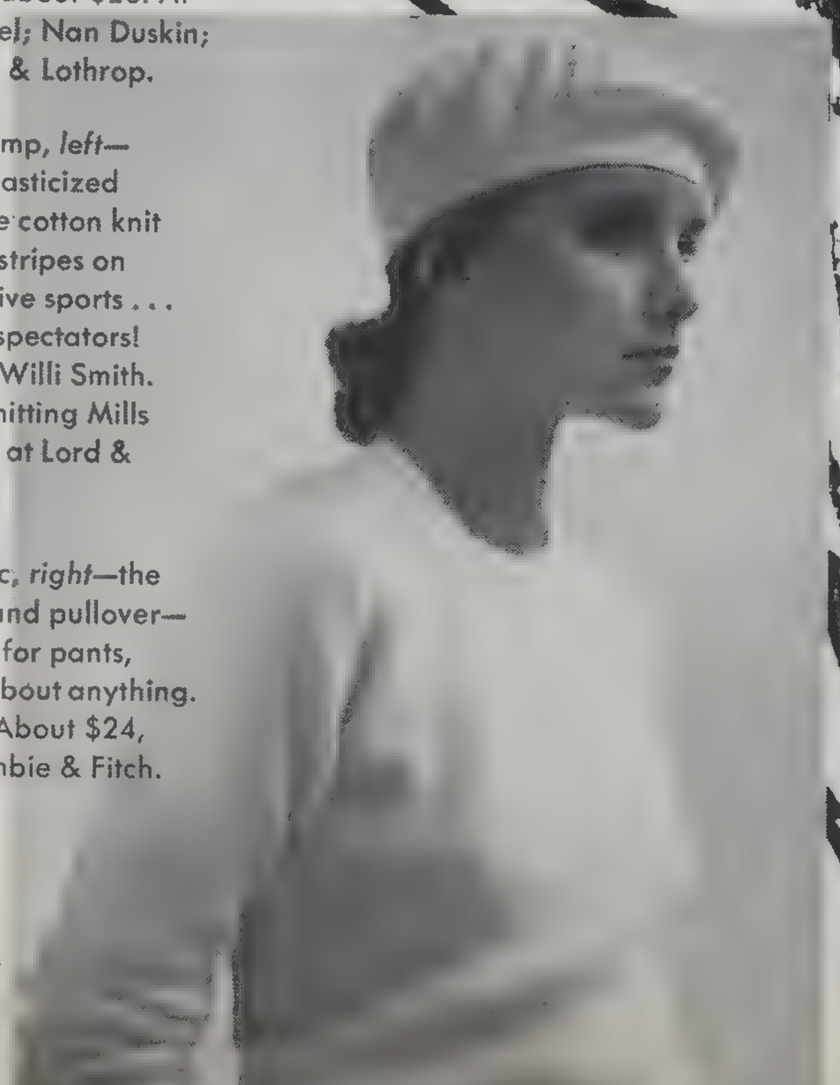


Summer cool, summer chic—white terry. *Above*, the small white terry polo shirt with knit edgings, easy terry drawstring pants. Calvin Klein. Gloversville Mills fabric. Top, about $28; pants, about $34.
At Bonwit Teller; Swanson's.



JOE EULA

The raciest!—the jogging/exercising/warming-up suit—navy-striped white terry pull-on pants and matching hooded sweatshirt with pouch pockets. Ralph Lauren. Top about $44; pants about $26. At Henri Bendel; Nan Duskin; Woodward & Lothrop.

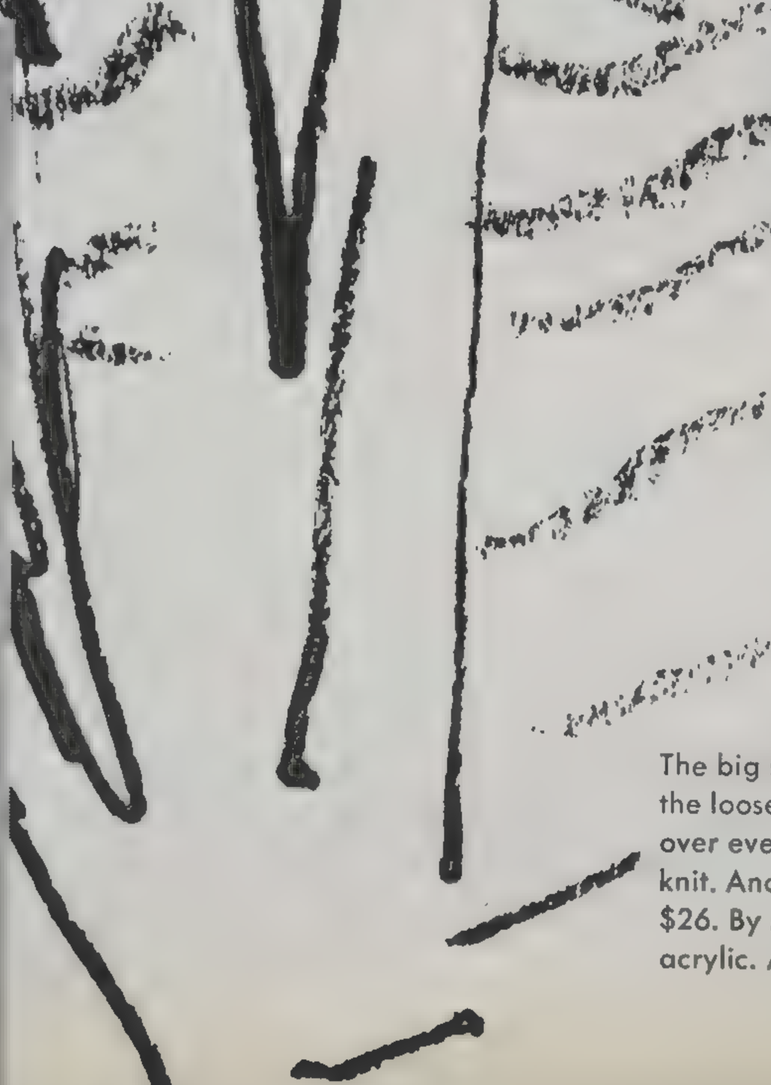


The short jump, *left*—zip-front, elasticized waist—white cotton knit with bright stripes on top. For active sports . . . and pretty spectators! Paprika by Willi Smith. Mancrest Knitting Mills fabric. $32, at Lord & Taylor.

Super-classic, *right*—the white Shetland pullover—*the* sweater for pants, shorts, just about anything. By Pringle. About $24, at Abercrombie & Fitch.



BARBARA BERSELL



The big sweater, *above*—the loose, easy kimono to wrap over everything, in white knit. And it's a big buy—only $26. By Marisa Christina, of acrylic. At Lord & Taylor.

I-HAIR

Simple, unfussy . . . just charming, *right*—if you didn't see the sneakers, you wouldn't think tennis! Scooped-out white cotton knit tank top and a little white cotton skirt-on-a-drawstring with scalloped, embroidered edges. By Beene Bag. Top, about $10; skirt, about $62. Saks Fifth Avenue; Hovland-Swanson; Neiman-Marcus; Neusteters. . . . The player (and she is one), Deborah Raffin—seen in the movies as well as on the courts: in *The Dove* and *Forty Carats;* starring next in *Once Is Not Enough.* Hair, François of Suga; makeup, Sandra Linter. Accessories, next to last page.

DEBORAH RAFFIN

AVEDON

AND BEAUTY TIPS

for tennis—and anything under the sun

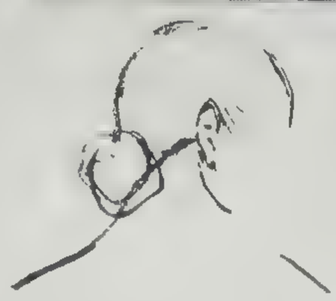
cool aids



Key to cool, pretty good looks for the outdoor summer life: hair that you can get out of your face in a charming way! Best—prettiest—protection for **short hair:** tuck it all under a little terry cap, or wrap in a cotton scarf (see below). Pretty to do with **long hair:** catch it into a sleek little nape-of-the-neck knot (sketched right)—perfect with visors and sweatbands. . . . **For all hair:** Dippity-do has a setting lotion with sunscreen. . . . Shampoo hair after every game to keep scalp pores healthy-clean. **Warm-weather pick-ups:** For a quick, fragrant cooling-down, alcohol cut with a few drops of perfume—fantastic refresher rubbed on nape of neck, backs of knees, feet. . . . Aida Thibiant, the person behind some of the most famous faces—and best skins—in Hollywood, suggests carrying a small Evian-water spray for instant face cleansing and refreshing, but adds, "Be sure to wipe off!—otherwise your face will chap.". . . **Eyes** need endless sun protection—visors, sunglasses, and, to help fight squint-wrinkles, extra eye cream. **If you're counting:** figure about 7 calories a minute burnt up during tennis. **Makeup for sun:** Waterproof mascara is essential—perspiration is as ruinous as an ocean dip. Especially good for sports: sunscreen/lip gloss—smudges less than wax lipsticks. **A whoosh of prevention:** If you've got an early-morning game, deodorant applied the night before gives extra protection. **Notes from abroad:** Helen Stewart (wife of racing-car driver Jackie Stewart) prefers "a short dress plus short socks—makes legs seem longer!" Princess Jean Poniatowski likes "funny socks" (e.g., Mickey Mouse kneehighs) and always wears her American tennis hat—white with a green plastic brim, pulled low over the eyes to hold her long hair in place. Madame Paul Haskell plays year-round in Paris, thinks feet first: "If you don't have comfortable tennis shoes with good thick soles, plus the softest, most absorbent socks, you can end up with feet 'en marmelade!' "



Like a tiny air conditioner, *above*—a white cotton neckerchief to wet when it's very hot...very cool! —and a super neck-saver for gardening. Handkerchief by Echo Scarfs.



The narrow terry visor, *above*—the perfect white sweatband, but with a touch of shade! Plus a white terry triangle—the extra-absorbent neck scarf, hand towel, miniature beach towel! Visor by SAI, at Feron's. Terry scarf by Vera: Lord & Taylor.



Touches of charm, *above*: the white duck visor that ties in a bow, and the prettiest wristband—a wrapping of lace-edged cotton handkerchief. Visor, Jean-Charles Brosseau for Don Marshall. Handkerchief, Thannikary International. At Henri Bendel.

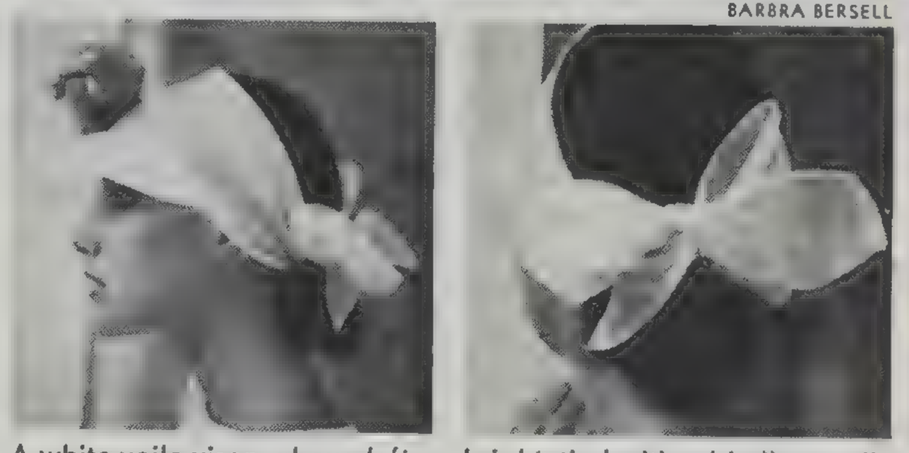
new twists

Above, hair knotted like a Sumo wrestler's at the nape of the neck (secure with a wisp of hairnet to keep it sleek through 6 sets, 18 holes, . . . The twist-tie, *right*—just a strip of cotton gauze to keep long hair off face. Natural Assets, at Bloomingdale's.



HELMUT NEWTON

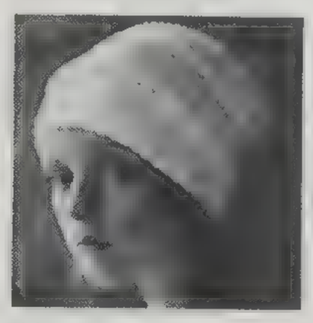
sweetening



BARBRA BERSELL

A white voile visor, *above left and right*, tied with a big "apron" bow—the prettiest! And the perfect way to keep hair—and sun—out of your face when you're driving (even a golf ball). By Don Kline. At Henri Bendel.

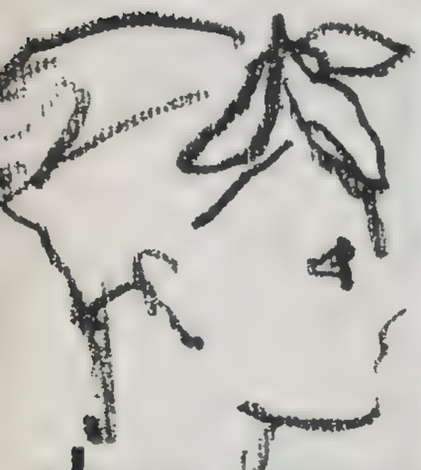
white caps





KEITH TRUMBO

Above—perfect terry hair protectors for boating, beaching, biking . . . tennis! With built-in cool: terry absorbs, white reflects. Ribbed sock cap, left, by Don Kline. Henri Bendel. "Racer's" cap, right, by Don Marshall.

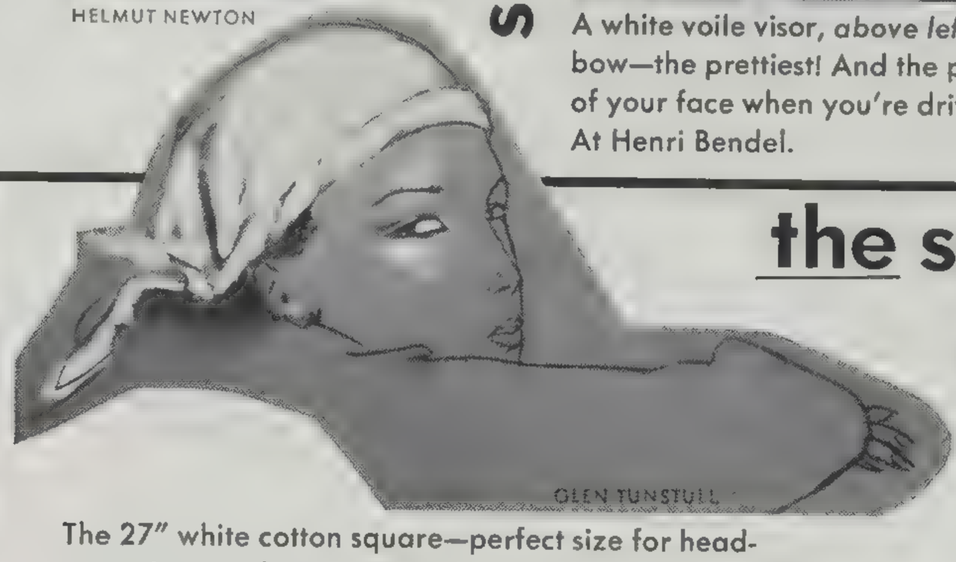




show ears

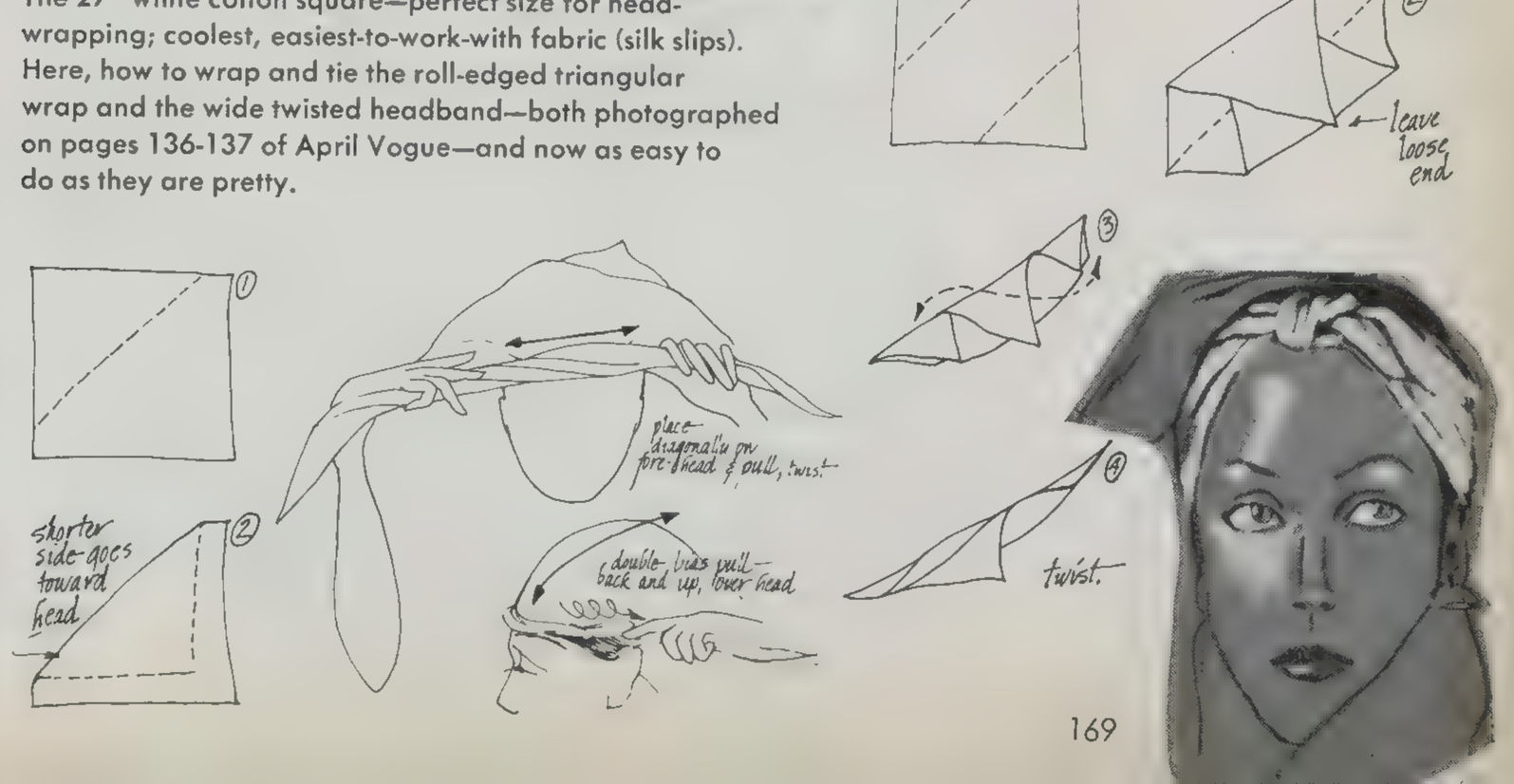
Above left, pretty twist on the front-tied wrap: the look of bare ears—light and cool for hot, hot days. 27" cotton scarf, Echo Scarfs. . . . *Above right*, the terry triangle shown top of this page, twisted into a soft headband.

the scarf and how to wrap-and-tie it!



GLEN TUNSTULL

The 27" white cotton square—perfect size for head-wrapping; coolest, easiest-to-work-with fabric (silk slips). Here, how to wrap and tie the roll-edged triangular wrap and the wide twisted headband—both photographed on pages 136-137 of April Vogue—and now as easy to do as they are pretty.



MARTHA VOUTAS

for tennis—and anything under the sun

Just-in-time summer beauty finds: "Pre-chilled" cologne!—Coty's Cool Spell, a gel cologne that comes out of the tube feeling as if it just came out of the fridge. . . . Moisturizer that can't spill, goes everywhere (face, lips, legs, purse!)—Extra Protective Moisture Stick, from Charles Revson for Ultima II. . . . A lightly tinted sun block to blend with lightly tanned skin—Sun Block by Estée Lauder. . . . Lash-thickening and waterproof—the kind of mascara everyone wants for summer!—new Pure Magic Quick 'n Thick Mascara from Max Factor. . . . To take care of racket-whipped hands, Neutrogena's Concentrated Hand Cream in a take-along tube. **Feet treats:** If the switch from high heels to tennis shoes and flat sandals is a pain, try this calf-flexer from James A. Nicholas, M.D., foot doctor to Joe Namath and the N.Y. Jets. Stand with hands against a wall, feet about 16" away; keeping heels on floor, lean chest against wall, hold for 3 seconds. Repeat 10 times, twice a day. Cool hot feet with a foot-refresher spray (Dr. Scholl makes one you can spray right through socks and stockings). **Nutrition tips** for summer and sports: Try eating more but lighter meals—maybe 5 a day. Allow at least an hour between food and game-time. Don't pop vitamins à la Bobby Riggs—as long as your diet is adequate, there is no evidence that it will give you that "je ne sais quoi" on the courts.

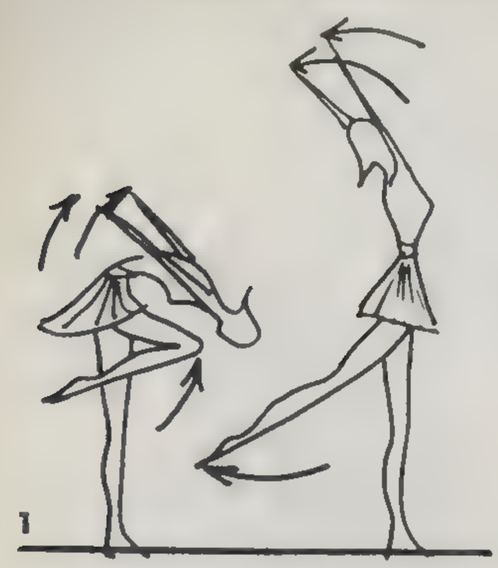
A small sleek wrap of white cotton knit, *right,* with just a tiny bit more bareness than you'd expect in a tennis dress . . . not one whit less correct for it, just miles more feminine! Paprika by Willi Smith (Marcrest Knitting Mills fabric). About $32. Saks Fifth Avenue; Filene's; Nordstrom Best. Hair, François of Suga; makeup, Sandra Linter. Chair, Design Research. Accessories, next to last page.

AVEDON

DEBORAH RAFFIN

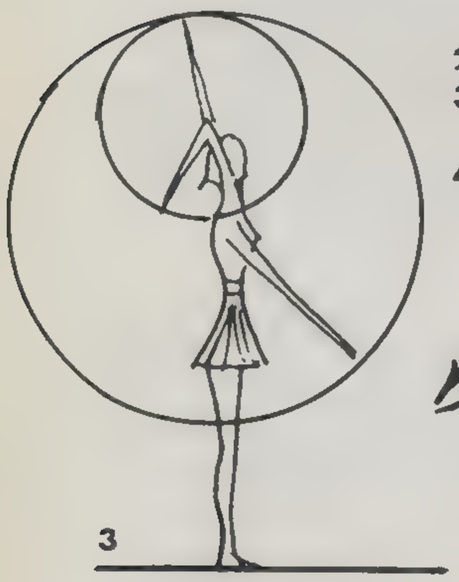
warm-ups

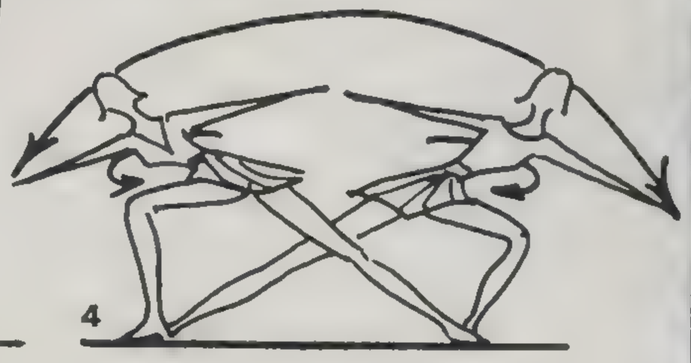
The limbering motions, *below*, were specially designed by Nicholas Kounovsky as tennis warm-ups. Follow the lines of motion; repeat 6 times each.


1


2

1. For whole-body endurance—inhale down, exhale up.
2. Body-twisting (good for waistline, too!).
3. Arm-swinging, first from shoulders, then from elbows—for service.
4. Forehand and backhand warm-up.


3

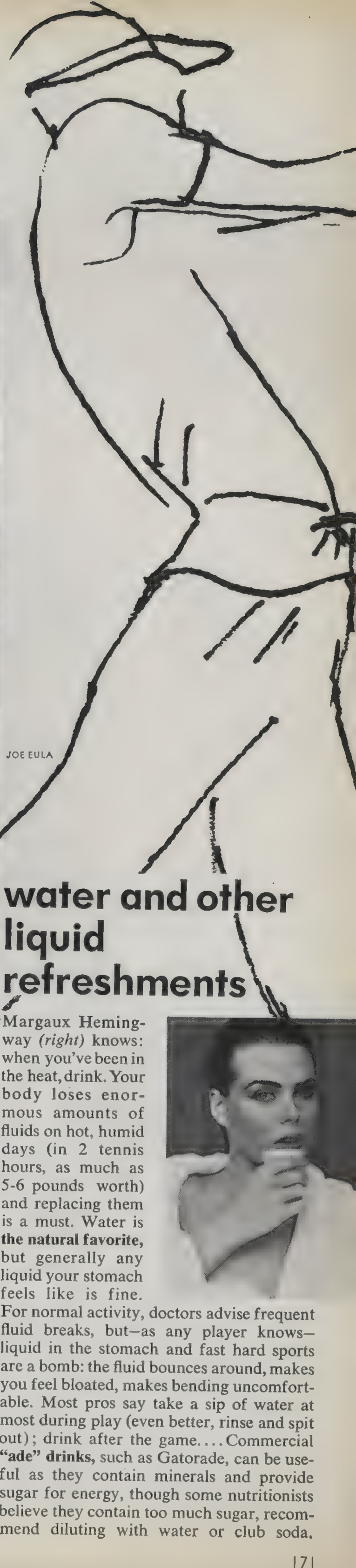

4

Other Kounovsky tennis tips: run short sprints for speed; jump for endurance—inhale through nose, exhale through mouth every 2-3 jumps.

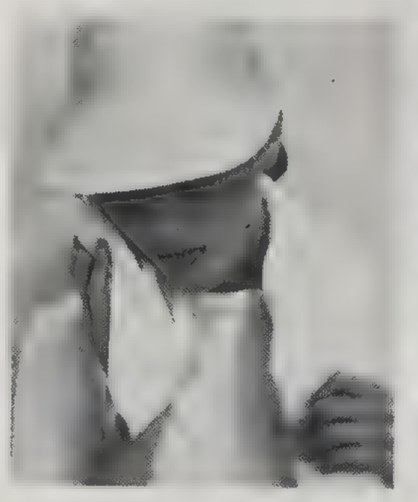
Sexy sweat pants!?!—drawstring white knit with not-too-wide legs, *right*, and a yoke at the top, so you have flat hips, flat stomach, a little shape for a change! Action Sports by White Stag; fleece-lined acrylic knit. About $10. Tennis Lady; Hudson's.

DOCTOR TENNIS

Dr. Robert P. Nirschl—orthopedic surgeon and top, top tennis authority—gives the following advice to his tennis-patient roster: **Learn from a pro.** One of the most common causes of "tennis elbow" and other tennis ailments and injuries is poor form. **"Recreational athletes"** (i.e., everyone but pros) should do sport-geared exercises regularly. For tennis, Dr. Nirschl finds upper-body conditioning what most people need most—neck, shoulders, arms, back, etc. (Work out a program with your doctor.) **Sun protection** can never be over-emphasized—over-exposure to sun ages skin, is painful, increases the risk of skin cancer. **Beat the heat.** Try to play in the morning or at night, not midday. Wear a cool hat (Ed. note: see Don Kline's thin-straw baseball cap, *below left*—at Henri Bendel.) and light-reflecting clothes (white is right!) Take a breather—frequent rest periods cool, prevent over-exerting. Towel off often. **Cool down** body temperature by applying cold wet towels to face, neck, legs. (Tip: refrigerate 6 wet wash cloths overnight, pop in an insulated bag to take with you.) **Warm up**—it may not improve your game, says Dr. Nirschl, but it will help you keep playing by cutting the injury risk. Start with a 2-minute jog; be sure to stretch any tight muscles. Wear a warm-up suit in cold weather. **Sore spots**—rub with a product containing methyl salicylate, such as Ben-Gay; take two aspirins 10 minutes before playings. **Injuries:** 1. Immobilize. 2. Apply compression with an elastic bandage (not too tight, or you will impair circulation), and elevate above shoulder level if possible. 3. Apply cold packs—20 minutes on, 20 minutes off—to reduce swelling. 4. See your doctor!


JOE EULA

what's in the silver flask? *(below)*



...cold beef bouillon—a perfect summer-energy reviver as it provides potassium and salt, two of the three key minerals you lose during hard play on hot humid days—and which, if not replaced, can cause "instant weakness." (The third lost mineral is calcium; to replace, Dr. Nirschl suggests a glass of skim milk.) Other potassium sources: bananas (tops!), oranges, apples, raisins, dried fruits, almonds, and dates. Good, too—also low-cal: mushrooms, celery, carrots. **Salt talks:** Although salt tablets are a hot-weather standby, Dr. Nirschl does not recommend them: dosage is difficult to determine, people tend to take too many, and they often cause intestinal upset. Instead, salt liberally at meals. **Sweet talk:** Sugar is everyone's idea of instant energy (several pros take lumps to the court). Don't overdo; "insulin rebound"—dizziness and chills—may result. And don't grab a candy bar!—best sweets are the mineral-rich fruits listed above. (M & J Savitt flask.)



ALBERTO RIZZO



the beauty bag

(above)

...terry because this summer no one can have too much terry! Three so that you can have one for everyday items (the small zip-top clutch), one for beach-beauty things (the larger zip clutch), and one to carry away with you on weekends (the soft drawstring pouch). All white, all by Morris Moskowitz.

FRANCESCO SCAVULLO

water and other liquid refreshments

Margaux Hemingway *(right)* knows: when you've been in the heat, drink. Your body loses enormous amounts of fluids on hot, humid days (in 2 tennis hours, as much as 5-6 pounds worth) and replacing them is a must. Water is **the natural favorite,** but generally any liquid your stomach feels like is fine. For normal activity, doctors advise frequent fluid breaks, but—as any player knows—liquid in the stomach and fast hard sports are a bomb: the fluid bounces around, makes you feel bloated, makes bending uncomfortable. Most pros say take a sip of water at most during play (even better, rinse and spit out); drink after the game.... Commercial **"ade" drinks,** such as Gatorade, can be useful as they contain minerals and provide sugar for energy, though some nutritionists believe they contain too much sugar, recommend diluting with water or club soda.

"Merits of French chefs discussed as intensely as attractions of Bardot and Sanda"

REFORMER: ALAIN CHAPEL

(Continued from page 147)

Chapel at Mionnay, Paul Bocuse at Collonges-au-Mont-d'Or, the Troigros brothers at Roanne—and the upholders of tradition like François Minot at Saulieu are discussed with the same intense partisan feeling as the relative attractions of Brigitte Bardot and Dominique Sanda.

The youngest chef ever to receive three stars from the *Guide Michelin,* Alain Chapel is an impassioned and articulate believer in the simplification of the vastly complicated French cuisine. He owns a handsome, sparkling country inn, Hotel Chez la Mère Charles, in Mionnay (01390 St.-André-de-Corcy, telephone 91.82.02), twenty kilometers northeast of Lyon—a wonderful place to stop if you're driving to the South of France. (Remember that roads edged in green on French maps are always worth following as they go through particularly beautiful countryside.)

Since Mionnay is so close to Lyon, one could also stay in Lyon and just go to Mionnay for lunch or dinner by taxi or rental car. Hotels we recommend in Lyon: Sofitel, 20 Quai Gailleton, 69002 Lyon, telephone 42.72.50; Royal Hotel, 20 Place Bellecour, 69002 Lyon, telephone 37.57.31; Carlton, 4 Rue Jussieu, 69002 Lyon, telephone 42.56.51. Air Inter has frequent flights from Paris to Lyon; the trip is about an hour.

There are also two very fast trains that get you there in time for dinner, both TEE (Trans-Europe Express): the Lyonnais, which leaves Paris from the Gare de Lyon on weekdays only at 12:15 (noon) and arrives at Lyon at 4:00 P.M., and the Mistral, which leaves at 1:20 P.M. and arrives in Lyon at 5:07 P.M. If you take the latter, why not get to the station at noon, check your bags, and have lunch in the Train Bleu restaurant in the station. It's a Belle Époque treat for the eye and the waiters are geared to getting you to the train on time.

In Lyon, be sure to visit the Musée Historique des Tissus, open from 10:00 A.M.-12:00 and from 2:00 P.M.-5:00 P.M. except Mondays and Tuesday mornings. It has the greatest collection in the world of embroidery, velvet, brocade, and Lyonnais silk. Also highly recommended is the Musée des Beaux-Arts, open every day from 10:00 A.M.-12:00 and from 2:00 P.M.-6:00 P.M. Not to be missed are the Byzantine icons there. The old quarter of Lyon, north of the cathedral of St.-Jean, contains the most beautiful urban renaissance ensemble of fifteenth-, sixteenth-, and seventeenth-century houses in France.

Although Hotel Chez la Mère Charles in Mionnay has none of this historic charm and looks amusingly like the newest motel in Idaho Falls, it has some of the greatest food in the world. If you dine there, in the garden, you will find that it also has some of the finest wines to be found anywhere. For dinner, try the Gâteau de Foies Blonds, the Sauté de Truffes Noires, the Poularde de Bresse en Vessie, and the Feuilleté d'Asperges.

Or make for yourself at home Alain Chapel's delicious chicken with vinegar.

Poulet au Vinaigre (Chicken Stewed in Vinegar Sauce)
four servings

2½- to 3-pound chicken, cut in eighths
Salt and freshly ground pepper
1 stick butter
2 tablespoons wine vinegar, white or red or a mixture of both
1 clove garlic, not peeled but bruised
2 tablespoons sugar
1 small onion, finely sliced
1 cup dry white wine, a Chablis or Pouilly
2 tablespoons Dijon mustard
1½ tablespoons tomato paste
½ teaspoon salt
2 tablespoons heavy cream

Season chicken. In a heavy casserole with a tight-fitting lid, melt 4 tablespoons butter. When hot but not brown, add chicken pieces, turning to coat on all sides. Do not brown them. Add vinegar and garlic; cook, uncovered, until most of the vinegar evaporates. Cover; cook 15 minutes.

In a medium-size heavy saucepan, melt 2 tablespoons butter, add sugar and onions; cook over moderate heat until sugar turns a rich caramel color. Add wine, mustard, tomato paste, and salt. Stir over low heat till well mixed and dissolved.

Remove garlic from casserole and add sauce to casserole. Cook, covered, 10 minutes or till chicken is tender. Remove chicken to a warm platter, spoon a little sauce over it, and keep warm in a low oven. Reduce remaining sauce to half. Remove from fire; stir in remaining butter and heavy cream. Pour over chicken; serve with buttered noodles.

Sorbet de Fraises (Strawberry Sherbet)
six to eight servings

1½ cups fresh strawberries, cleaned and hulled
¾ cup superfine sugar
Juice of 1 orange, strained
Juice of 1 lemon, strained

Turn refrigerator to its coldest point. Pass strawberries through a food mill or press through a sieve. Put in a large bowl and set aside. Cook sugar and ⅜ cup water over medium heat until it reaches the large thread stage (219 degrees on the candy thermometer; if you have no candy thermometer, cook for exactly 5 minutes after the mixture comes to a boil). Pour over strawberries, mix well, let stand till cooled to room temperature. Add orange and lemon juices; mix well. Refrigerate till well chilled.

Wash metal ice trays with baking soda and hot water to remove any foreign odors. Do not use plastic trays. Fill with sherbet mixture and freeze till almost solid. Place mixture in a large chilled bowl and chop thoroughly. Return to trays, freeze solid.

If desired, serve accompanied by unsweetened whipped cream mixed with a little kirsch.

Variations: Blender sherbet: put cleaned berries in blender with orange and lemon juices. Puree on highest speed. Then proceed with recipe above.

Instead of strawberries, use raspberries, bananas, kiwis, mangoes, peaches, other ripe fruit.

Alain Chapel's Tip: Buy the ripest fruit or berries you can find for sherbet since they have the strongest flavor. Buy fruit that is so ripe it seems almost on the verge of spoiling.

G. and F.'s Tip: Make two or more sherbets of different colors and freeze them in a decorative pattern in a mold. ▽

TRADITIONALIST: FRANCOIS MINOT

(Continued from page 148)

quality ingredients is so pronounced that his chickens, as far as we could gather, are fed as exquisitely as his guests.

Our lunch had been so delicious, the rooms in the inn looked so cozy and comfortable, and the prospect of watching Monsieur Minot prepare the evening's meals (which he kindly offered to let us do) so tempting that we decided to stay for dinner and the night.

Saulieu is a pleasant spot to stop on a drive south from Paris, with a Romanesque church that has fascinating carved capitals and a refreshingly minute museum attached to it. Only a few minutes from the center of town are endless, lovely walks in one of the most beautiful and unspoiled countrysides in all of Europe.

Among the indescribably complicated dishes we watched Minot make were two relatively simple preparations which caught our eye and delighted our palates.

Les Côtelettes de Veau en Papillotes (Veal Chops in Foil)
four servings

4 veal chops (buy the whitest, youngest chops you can find)
4 tablespoons butter
2 tablespoons oil
Salt and freshly ground pepper
4 shallots, finely chopped
4 strips bacon
8 tablespoons finely chopped mixed fresh herbs (tarragon, chives, parsley, chervil)

In a large heavy skillet, brown chops in butter and oil till golden brown on both sides, about 10 minutes. Remove chops to a platter and let cool; season. Add shallots to the skillet; cook a minute or two, stirring constantly. Reserve shallot-oil-butter mixture.

Put bacon in a pot with 1 quart cold water. Bring to the boil and simmer 10 minutes. Drain, rinse in cold water, dry on paper towels, and cut each strip in half. Cut 4 pieces of aluminum foil, each large enough to envelop one chop easily. Put a half-strip of bacon in the center of each piece of foil, then a chop, sprinkled on both sides with 2 tablespoons of the herbs. Pour some of the shallot-butter-oil mixture on each chop, cover with another half-strip of bacon, and fold the foil so that each chop is tightly sealed.

Fifteen minutes before serving, put the foil-wrapped chops over an outdoor grill or in a preheated 400° oven; cook 15 minutes. Serve in the foil; as each guest unseals his chop, the aroma is heady and appetizing.

Variation: Substitute a quarter of a chicken for each veal chop.

La Poularde de Bresse Belle Aurore (Chicken Saulieu)
four servings

2½- to 3-pound chicken, cut into eight pieces
Salt and freshly ground pepper, preferably white pepper
5 tablespoons sweet butter
1 clove garlic
1 *bouquet garni* (a bay leaf and 2-3 sprigs each of thyme and parsley, tied together with a thread or sewn into a cheesecloth bag)
1 cup Meursault or other good dry white wine
5 egg yolks
1 cup heavy cream or sour cream
Juice of ½ lemon

Season chicken. In a large heavy

skillet with a tight-fitting cover, melt 4 tablespoons butter over a moderately low heat. Add chicken pieces; cook, covered, 15 minutes. The chicken should not brown. Add garlic, *bouquet garni,* and wine. Simmer, covered, over low heat 30-40 minutes or till chicken is tender. Discard garlic and *bouquet garni.* Remove chicken pieces to a warm platter.

With a fork or whisk, lightly beat together egg yolks and cream; add to skillet. Over the lowest possible heat, cook sauce, stirring constantly, till it thickens slightly. Do not let boil. Stir in lemon juice and remaining butter; add more salt and pepper to taste. Return chicken pieces to skillet, coat with sauce, and warm slightly. Serve with rice and drink a chilled Meursault. **Variation:** Steep a teaspoon of saffron in the Meursault before adding it to the chicken.

Melon à l'Anis
(Anise-flavored Melon Balls)
four to six servings

1 large ripe melon, honeydew or cantaloupe
½ cup anisette liqueur
4 tablespoons powdered sugar or superfine sugar
Sprigs of mint

Cut melon in half; discard seeds. With a spoon or melon-ball cutter, cut pulp into balls or large olive-shaped pieces. Put them into a glass bowl, sprinkle with sugar and liqueur. Refrigerate 3 hours, stirring from time to time. When ready to serve, put pieces of melon in melon halves and garnish with sprigs of mint.

Omelette aux Croutons et Noix
(Omelet with Croutons and Walnuts)
two servings

1 slice white bread (such as Pepperidge Farm or Arnold's) or 2 slices French bread, trimmed of crusts and cut into ½-inch squares
3 tablespoons butter (a bit more may be needed)
2 tablespoons walnut meats, coarsely broken
4 eggs, lightly beaten with a fork
Salt and pepper
1 teaspoon each finely chopped parsley and chives

Sauté the bread squares in 2 tablespoons butter, turning from time to time till golden brown on all sides. Add walnuts and sauté for a minute. Remove from fire. Combine eggs, salt, pepper, parsley, and chives. Heat remaining butter in an omelet pan over high heat. When butter stops foaming, add egg mixture; cook for 30 seconds or until omelet is set but still creamy. Put croutons and nuts in center, fold over, and turn out onto warm dish.

Variation: Substitute pieces of cooked Canadian bacon for walnuts.

Lobster Omelet with Tomato Sauce
four servings

3-4 very ripe large tomatoes, unpeeled and coarsely chopped
2 tablespoons butter
2 tablespoons heavy cream
Salt and freshly ground pepper
1 tablespoon chopped fresh herbs (tarragon, chervil, parsley, chives, or any combination of these)
1 teaspoon Pernod (optional)
½ pound cooked lobster meat, cut into ¾-inch pieces

Put tomatoes in a very heavy pan over fairly high heat, stirring frequently so that they do not stick. No butter is needed. After 7-8 minutes, remove from fire; put through a food mill or coarse strainer. You should have about 1½ cups puree. Return tomato puree to pan over very low heat. Add all remaining ingredients; cook for a few minutes, stirring often, until lobster pieces are heated through.

Make two omelets following the procedure in the recipe for Omelet with Croutons and Walnuts. Put some of the lobster-tomato sauce in the center of the omelets before folding them over and pour the remaining sauce over the omelets. ▽



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"Inventive minds of healthy people will find ways of riding out the storm"

IS FEAR CONTAGIOUS?

(Continued from page 145)

Indecision fed by anxiety, guilt, pity, or doubt in the wisdom of one's judgment has a paralyzing effect. It perpetuates insecurity and weakness. Escape via procrastination, postponement of a decision is destructive. Rather than natural growth, there is a diminishment of self-esteem and a pervasive sense of failure or of wasting one's life.

The reaction of fright brings a miserable, passive sub-existence. Since a healthy power drive has been broken, such a person throws himself on the mercy of others, those who are strong and powerful. To recover, he or she needs medical help.

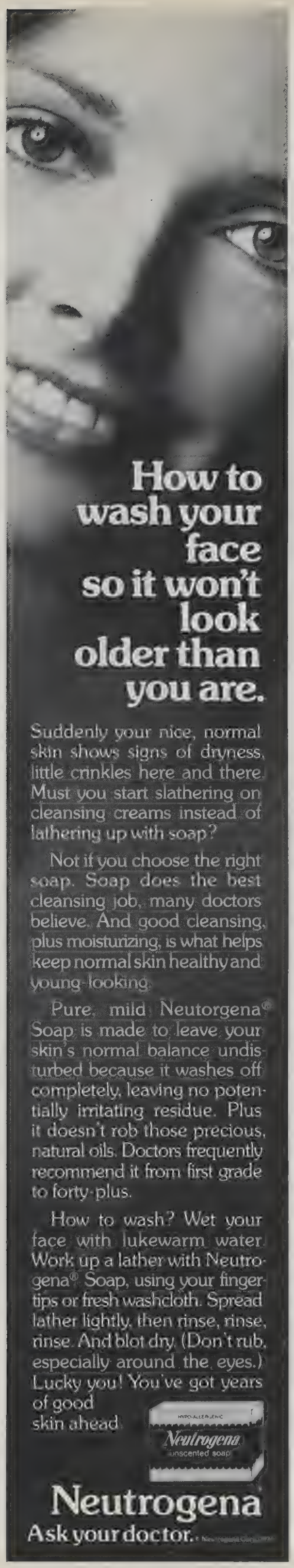
What is the relationship of inner conflicts and the present economic depression?
The person who is used to dealing with life positively or aggressively will not be easily subdued by whatever the grim outlook may be but will take positive steps to adjust. The inventive minds of healthy people will find ways of riding out the storm.

People in a state of fright may give up the fight altogether. They wait for mommy and daddy, that is, the authority, to tell them what to do. Yet humans, except for the ill and crippled, are equipped with enormous resources. They are built physically and mentally for hard usage. We need not accept defeat of the spirit. Shipwrecked people have given ample and incredible evidence of their courageous will to live. To meet the present emergency, we all can do with a little less, if we don't succumb to self-pity, anger, or a sense of deprivation, or try to cling to a neurotic, self-indulgent life-style.

We can learn a lesson from the economic crisis: We can guard against false apostles who sell us political leaders as supermen who will solve all our problems, as I pointed out in my book *The Drive for Power.* A great civilization can absorb errors made by men in power including economic depression and periods of inflation. How much better, however, to avoid costly experiments by learning how to choose more mature and competent leaders. As for now, our present economic depression will pass like an illness, though the illness hurts and makes us feel miserable.

In a democracy that has been propelled into world leadership, and in which people still have a chance to determine their destiny, we must assume much greater responsibility if we wish to preserve the values we cherish and the stature we hold. Complacency, violent or nihilistic philosophies eventually lead to decline.

Depressions like wars come and go. In retrospect we may perhaps recognize the fallacy of judgment that has led us into a crisis. But once being in a crisis, we must resist further discouragement or becoming paralyzed by fear. Action is the antidote to depression, and a positive spirit can mobilize enormous resources that slumber in the depth of the psyche. These energies need to be used. In order to begin, we must, as the often enough quoted Chinese proverb suggests, take that first step with which a journey of a thousand miles begins. With every following step we diminish the crippling effect of a depression, we reduce anxiety, rebuild confidence, so that we can move on toward those goals that give our lives meaning and fulfillment. ▽



"In order to make it as a star, Faye Dunaway has to seek movie roles that hide how beautiful she is"

HOW WILL BEAUTY CHANGE NEXT?

(Continued from page 117)

rassed ample flesh on beaches. The self-consciousness will come, as the consumer society gets underway, and will probably mean a step backward—at least temporarily—from the more egalitarian situation of women (at least in job roles) that currently prevails in the U.S.S.R. But it will be a long time (how many generations of affluence?) before the Russians are ready for a fanciful approach to the idea of beauty, the one perfected in our own advanced consumer society.

* * *

Beauty is, of course, a myth. The question is, what sort of myth. In the past two centuries, it has been a myth imprisoning to women—because it is exclusively associated with *them*. The idea of beauty that we inherit was invented by men (to buttress their own claims to superior, less superficial virtues) and is still largely administered by men. It is a system from which men scrupulously have exempted themselves.

But that is beginning to change. The last ten years have been the decade in which male beauty has come out of the closet. The myth of beauty seems, once more, to be going coed. Now, standards of beauty are being applied to men as well as women—with men consenting to be treated and treating themselves as sexual "objects," not just as virile hairy predators. To some extent, the recent tilt of beauty toward a single standard (at least among the young) seems to render the myth of beauty less reactionary—that is, less noxious for women.

To be sure, the taste for unisex beauty is not a truly radical change. Beauty, as a notion, still remains stamped by allusions to the "feminine"—even in the newly colonized androgynous world of male beauty. Thus, David Bowie's beauty derives from the extent to which he resembles—and comments on—the beauty of Katharine Hepburn. But masculine narcissism has other dimensions, another morality, other consequences than feminine narcissism. Society does not define caring for one's appearance as a duty for men. It can never be less than a choice—not (as for women) an obligation that is regarded as part of one's sexual identity.

At the moment when standards for men became more dandyish, some women took up arms against the way the conventions of beauty reinforce the image of women as indolent, smooth-skinned, odorless, empty-headed, affable playthings. There was a flurry of revolt against makeup. Some women stopped shaving their legs. Fewer and fewer younger women patronized hairdressers. For women who decided that they did not have to tamper with themselves, did not have to be works of art in order to be beautiful, the beauty of women acquired a new, polemical meaning—as a feminist slogan.

Feminists affirmed that "women are beautiful" in the same defiant spirit that Afro-Americans proclaimed that "Black is beautiful." Women were recovering a suppressed freedom with respect to beauty, as Blacks were recovering a non-Caucasian standard of beauty, one more "natural" to them.

Feminism—which has been rather tough on the traditional hard sell of beauty to women, for all obvious and good reasons—has pushed for a beauty that is more "natural." But that idea still competes with other ideas of beauty that remain influential and moving. It is no accident that the feminist critique surfaced in a really effective and vivid way in the 1960's, a decade in which the richest and most central notion was "style." (By the triumph of "style" in the '60's I mean, of course, the validation of a *plurality* of styles.) According to the new permissive standards, ugly—freaky, eccentric—is beautiful. "Natural" is beautiful. But so is "unnatural." Fantasy proliferates. Change is a constant.

Modifications of the idea of beauty succeed each other in an accelerating rhythm, so that it is fair to predict that no ideal of face or figure will last for a person's lifetime, or even get one through early adulthood without several major retoolings. (Anyone over thirty-five has already lived through several radical changes of beauty ideals: from the big breasts of the 1940's and early '50's to the boyish silhouette of the 1960's, from laboriously straightened hair to glorious Afros, etc.)

But perhaps more important than any specific recent change in the idea of beauty is the immense diffusion of awareness that beauty changes. What was once the specialized knowledge of anthropologists, historians of clothes, sociologists, and fashion professionals is now common knowledge. Everyone acknowledges the "relativity" of beauty: that different cultures construct beauty differently and that our own culture has a complex history of notions about the beautiful. Beauty is an idea that has entered the era of self-consciousness. Every idea of beauty that is proposed has as its sub-text that it will not last: that it is only a "fashion."

In a sense, we can't take beauty as seriously as we once did. But now we are free to play with it. Hence, the cannibalizing of styles from the past that now makes high fashion virtually synonymous with irony. Clothes become costumes. The once awkwardly received fact of the influence of homosexual taste is now matter-of-factly accepted. In the age of innocence, beauty is conceived as a fixed, real value. We come after the age of innocence.

Everything now conspires to undermine the old, static myth of beauty as something fixed. Expensively produced magazines that articulate and promote fashion contribute, inadvertently, to the demolition of the reactionary idea of beauty as much as do such sharp-eyed critics of the fashion industry as Blair Sabol. Both the cult of fashion and the feminist critique of it are undermining the stability of the beauty-myth. And increasing the beautiful. There seem to be more and more good-looking people around, in the societies touched by "fashion." The rapidity with which our ideas of beauty change is not just a by-product of the modern world's resources for ever quicker transmission of information. It itself produces a qualitative alteration in our idea of beauty, one that makes it less oppressive, more voluntary, and more of a turn-on.

Beauty continues to become more complicated, more self-conscious than ever and subject to chronic (if partly forced) change. Which—from the feminist point of view—may well be good news. And good news for esthetes and sensualists as well. It would seem that, for once, the interests of moralists (of the feminist persuasion) and esthetes coincide. Both have something to gain from the fact that it is now part of the *essence* of beauty that it change. ▽

VOGUE'S SCHOOL & CAMP DIRECTORY

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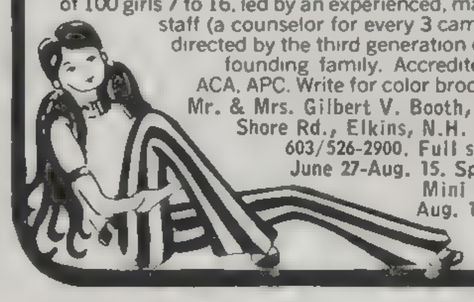
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Daughter_____ Son_____ Age now_____

Camp (what activities?)_____

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5-75

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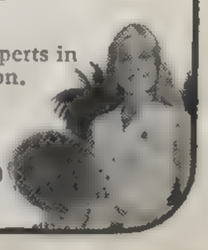
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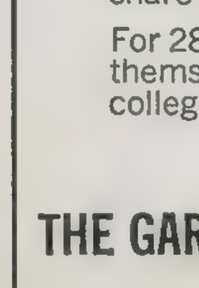
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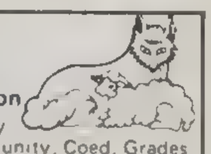
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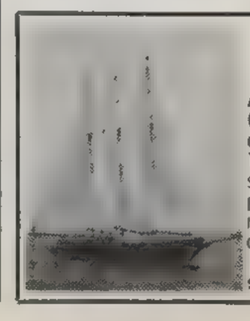
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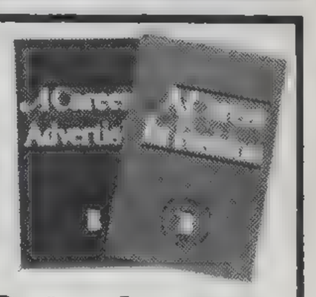
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MAN AT THE MET

(Continued from page 136)

taken substantial chances, suffered some losses and more than his share of public abuse, only to emerge at the end of a long road he describes as "all uphill" a big winner.

In a climate of retrenchment and shortsighted economizing, Hoving has insisted on continuing construction on the new wings of the Metropolitan and on making extravagant purchases whenever a genuine masterpiece appeared on the market.

Criticized for spending millions to acquire a handful of choice objects such as Monet's "Terrasse à Sainte-Adresse," Velázquez's portrait of "Juan de Pareja," the great Greek krater known after its painter as the Euphronios Krater and David Smith's monumental stainless-steel sculpture "Becca," Hoving insists that today quality commands high prices and that if you are unwilling to bid for the few masterpieces that come on the market "you fritter the money away." On the other hand, he is proud to point out that the Metropolitan Museum is the city's only major cultural institution to show a balanced budget for the past three years and that the costs for the new wings are coming in under the original estimate—which he attributes to the lower costs of construction during a recession and to the genius of architect Kevin Roche's thrifty Dutch engineer Dinkeloo.

Today, a more relaxed Hoving strikes one as a general who has won his major battles and can afford for the moment to rest on well-earned laurels. For, despite constant press and popular criticism of his "edifice complex," Hoving has triumphed over his detractors by simply forging ahead. "It's all a question of focus," he claimed, when I asked how he could manage to coordinate the complex international negotiations that are bringing to the Met more and more loan shows sponsored by foreign governments, such as the Italian frescoes, French tapestries, and Japanese armor, while at the same time supervising construction of what amounts to a city within a city.

As for surviving the unending battle with critics, Hoving attributes his ability to withstand attack to his year in politics. Constant exposure to the press and public opinion apparently developed in the former cloistered medievalist the capacity to charge onward, imperviously running the gauntlet of public opinion and emerging with hardly a scratch in his, by now, armored

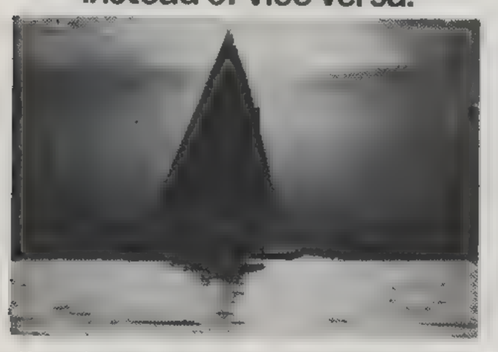
(Continued on page 178)

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Hoving: "I used to be the pirate of all time, relentless in pursuing what I 'wanted' for the museum"

MAN AT THE MET

(Continued from page 177)

personality. And heavy armor is what was needed to withstand the relentless assaults of such disparate groups. The ecologists objected to the loss of parkland; they were also infuriated by the uprooting of Fifth Avenue trees (since replanted) to make room for the new façade and staircase, which in turn were attacked by architectural critics as reminiscent of the grandiosity and dehumanized scale of totalitarian buildings. Landmarks preservationists objected to the destruction of the original Met façade (now to be incorporated into the Lehman pavilion entrance); muckraking reporters looked for signs of corruption in the de-accessioning and trading carried on to prune the Met's collection; and art historians were outraged at the popularized presentation of "The Impressionist Epoch" and the radical cuts made from the soon to be seen "Age of Revolution" exhibition of eighteenth- and nineteenth-century French painting. Seemingly unscathed by verbal arrows, Hoving continues "focusing" in on immediate problems, dispatching orders to subordinates with the authority of the Marine officer he once was, determined to complete a task he seems to have identified with his own personal destiny.

"What would you most like to be remembered for?" I asked. Musing several moments, Hoving answered, "The Metropolitan Museum was never finished. I would like to be remembered for the completion of the buildings and the collection." Toward this end, Hoving, who has incredible energy and vitality, usually works sweatshop hours, and his commitment to the Met seems more than simple dedication. However, history teaches us that greatness is often achieved when an individual's sense of mission is so strong that the personality is merged with a state, an idea, or a cause. For Hoving, *"le musée, c'est moi"* might be an appropriate motto.

Given Hoving's tenacity in pursuing his vision in the face of massive opposition, of a populist political climate antagonistic to high art, and of an unfavorable economic climate for expansion or expenditure, one must assume there is something very special about Hoving that explains his toughness and his ambition. An anecdote regarding his early years as a young curator at The Cloisters illustrates his brilliance and unshakable self-confidence:

As one of his tasks, Hoving was given a photograph of a marble relief of an Annunciation that the Museum had turned down as a fake. Instead of writing a letter of refusal to the dealer as instructed, he relied on a hunch, searched through the library until he came upon what he was looking for: a 1906 photograph of the original Florentine pulpit from which the relief had come.

On the strength of this discovery, James J. Rorimer, Hoving's predecessor as director of the Met, put the brash young scholar in charge of acquisitions for The Cloisters. Hoving's most sensational find was the fabulous ivory Bury St. Edmunds Cross, which he bought for the Met in 1962 for an unprecedented $600,000. Later the original Christ belonging to the ivory carving was located in Oslo; the restored Crucifix now rotates between New York and Oslo.

I asked Hoving if he missed the life of scholarship. The arrogance of which he has been accused was suddenly, surprisingly, replaced by an unfamiliar modesty. "I'm just an administrator, a politician, a fund raiser now."

"Aren't you still the Grand Acquisitor?"

"I used to be the pirate of all time, relentless in pursuing what I 'wanted.' But that's over now. Collecting is finished. With the completion of the building, the Museum is entering a new phase, emphasizing education and exhibition. We will borrow what we don't own. For instance, no more great Indian sculpture will come on the market as a result of the new restrictions, so we have arranged to exchange Western art for Indian sculpture with the government of India."

I sat at the round table that serves as Hoving's desk, as he reeled off some of the Met's plans for the year: In March, Francis Bacon and, in April, Scythian gold (after five years of negotiating with the Soviets for the loan show); in May, the Lehman Collection opens in a new building constructed to duplicate the original seven rooms in which the paintings hung; on June 13, the long-awaited "Age of Revolution" opens; in September the largest collection of Islamic art in America is permanently on view in a new wing. . . . Hoving is not out of breath, but I am. And he hasn't even started talking about the Michael C. Rocke-

(Continued on page 180)

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FASHION AND ACCESSORY DETAILS

Page 102: Earrings, Peter & Peggy for P.C. Designs, at Saks Fifth Avenue. Bangles, Eva Graham, Fabrice. Omega belt.

Page 103: Scarf, Ruza Creations. Lugene sunglasses.

Page 106: Bangles by Art Asia. La Tienda bag. Banana shoes.

Page 107: Earrings, Medusa Heirlooms by Kathryn Hausman. Givenchy sunglasses. Bangles by Cathy and Marsha for Catherine Stein, Peter & Peggy for P.C. Designs.

Page 109: Bangles by Francine Hubert, at Saks Fifth Avenue.

Page 110: Sunglasses, Bob Lee for Hunting World. Bangle by Eva Graham. Sandals: Herbert Levine.

Page 111: *Left:* Bangles by Francine Hubert. . . . *Right:* Bangles, Francine Hubert, Eva Graham.

Page 115: Earrings, Diane Von Fürstenberg for H&S Originals. Flower by Therese Aherns.

Page 125: Pink scarf by Pierre Balmain. Green print scarf, Ken Scott, Azuma Shoes. Orange scarf, Greek Island.

Page 126: Cap by Kleinert's.

Page 127: *Right:* Shoes, Bob Lee for Hunting World.

Page 128: Gauze sarong at Bloomingdale's.

Page 129: *Far Right:* Eva Graham necklace. Kenneth slippers.

Page 130: *Left:* Sunwear cap. . . . *Above right:* Scarf, Yves Saint Laurent. . . . *Right:* Sunwear cap. Selva shoes.

Page 131: Selva shoes.

Page 132: Gudule scarf. Fieldcrest towel.

Page 133: Sunwear cap.

Page 152: Art Asia bangle. Natural Assets shawl. David Evins sandals.

Page 153: Red Cobra bangles. Bernardo sandals.

Page 154: *Left:* Echo scarf. Bagatelle bag. Bulova watch. Bernardo sandals. . . . *Right:* Bernard Kayman sunglasses. Bernardo sandals.

Page 155: *Left:* Scarf by Echo Scarfs. Bernard Kayman sunglasses. Art Asia bangle. Bernardo sandals . . . *Right:* Don Marshall hat. Bernard Kayman sunglasses. Bernardo sandals.

Page 156: *Left:* Pin by Peter & Peggy for P.C. Designs. Scarf handbag by Pierre Deux. Shoes, David Evins, to order at I. Miller. . . . *Right:* Natural Assets scarf. Scarf bag by Far Eastern Fabrics. Herbert Levine scuffs at Bonwit Teller.

Page 157: *Left:* Bandeau by Madcaps for Jean Muir. Breslau bag. Sandals by Herbert Levine at Bonwit Teller. . . . *Right:* Natural Assets headwrap. Scuffs by David Evins, to order at I. Miller.

Page 159: *Left:* Napier choker. . . . *Right:* Bangles by Cathy and Marsha for Catherine Stein.

Page 160: Pin by H & S Originals. Azuma shoes.

Page 161: *Left:* Clip by Peter & Peggy for P.C. Designs. Omega belt. Port Of Call bangle, at Bergdorf Goodman . . . *Right:* Natural Assets scarf. Necklace, Puka Jewelry Creations, at Henri Bendel. H & S Originals bangles. Azuma shoes.

Page 162: *Above Left:* Scarf, by Pierre Deux. Bulova watch. . . . *Left:* Sunglasses by Bernard Kayman. Watch: Caravelle by Bulova. Banana scuffs.

Page 163: Hat, Red Cobra by Frank Giordano. Pin by H & S Originals. Art Asia bangle. Sandals by Herbert Levine, at Bonwit Teller.

Page 168: Scarf by Echo Scarfs. Bracelet by M & J Savitt. Socks by Bonnie Doon. Tennis shoes by Bankcroft/Tretorn, at Feron's.

Page 170: Bracelet: M & J Savitt, at Bloomingdale's.

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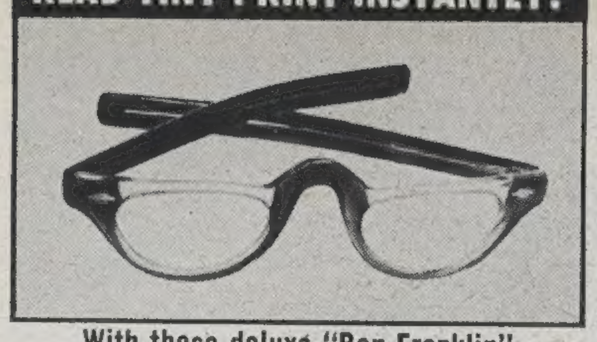


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"Hoving is distinguished by a sense of destiny, as rare today as the treasures he has collected for the Met"

MAN AT THE MET

(Continued from page 178)

feller Collection of Primitive Art, the new American wing, or the masterpieces of Chinese painting recently acquired, many of which came from the former Imperial collection.

I listened attentively, and the question I kept asking myself was: why does this average-seeming American guy have a concept of greatness, a dream of glory? I sensed something uncanny and strange about Hoving. Yet his personal life with his blond seventeen-year-old daughter Petrea and his lively, attractive wife Nancy, who is more interested in drug rehabilitation and judicial law than in art, seems remarkably unperturbed. Outside of the fact that he looks like a double for French President Valéry Giscard d'Estaing, there is nothing really particularly distinguished about Thomas P.F. Hoving. Nothing, that is, but a sense of destiny, as rare today as the treasures he has collected for the Met.

Politician, businessman, cost accountant, administrator, market analyst, strategist, scholar, connoisseur, Hoving combines qualities that should be antithetical; and that finally is why he is such an enigmatic and provocative figure. So provocative, in fact, that two novels feature thinly veiled characters based on him. In *The Man from Greek and Roman,* a mystery grounded on the slightly fishy provenance of an object bearing more than coincidental similarity to the Euphronios Krater, the director of the Met is described as "a scholar and a skillful bureaucrat, a natural at raising money, hard as nails when necessary [with] a nose for art and damn good taste." A rather more malicious treatment is given the Hoving figure in *The Straw Man,* a *roman à clef* about the acquisition of the Lehman bequest, alleging it was extracted from the millionaire connoisseur on his deathbed.

I knew that the Lehman Collection had been bequeathed to the Met some time before Lehman died, but I could not resist asking Hoving if indeed he had visited Lehman toward the end. "Yes, I packed a suitcase of small precious objects like manuscripts —and I used to hold them up one by one to show him. The glaze over his eyes would lift, and he would suddenly come to life."

I scrutinized Hoving gathering his papers, preparing to jet to Cairo, and I thought . . . complex, brilliant, tough, stubborn, conceivably Machiavellian. But a bad guy? No, this ordinary-seeming but totally extraordinary man is no villain, and he may yet prove to be a hero. For when all the scandals he has provoked have died down, and all the potboilers he has inspired are pulp once more, Hoving will be remembered not as one who studied history, perhaps, but certainly as one who made it. ▽

We see the servants—Mrs. Bridges and Hudson—as our parents; now they wait on us, have no private lives

UPSTAIRS, DOWNSTAIRS

(Continued from page 143)

and suddenly Mr. Bellamy is furnished with a nubile ward. The well-crafted prose of Defoe, Dickens, and Dostoyevsky turned out against deadlines and other contingencies that have nothing to do with a writer's ideas or methods is applied to television drama where it works as well—and as badly—as it did for *The Perils of Pauline* in film.

There is excitement and freshness to the dialogue, in which, frequently, a kind of archetypal substructure can be discerned. Serial writing, after all, is close to automatism—the pen is forced to race ahead of the mind—and, as the Surrealists realized, automatic writing often taps deep levels of the imagination. The pen moves faster than the Super-Ego; the Id gets its chance.

Look again at the "Downstairs" personages: Mrs. Bridges, warm, endlessly baking and icing pastries, is the provider of food for the little world at 165 Eaton Place. She is the Earth Mother —Alma Mater—bread, meat, and milk are her attributes. Hudson, on the other hand, is responsible for the ethos of the tribe; he is the staunch defender of conventions, of moral values and ritual forms. Stern, yet forgiving; punishing, yet rewarding—he is the Father, the cathedral of authority. All the others, including the "Upstairs" employers, are their children, helpless, as we've noted, without their ministering presence.

Look a bit deeper, Mrs. Bridges is old, always tired, always working, toiling with primitive cooking apparatus over infernally hot stoves, manipulating recalcitrant pastes, chopping bones. And there is a eunuch's calm to Hudson's stolidity—to his massive gelding visage. Butlerage has unsexed him. Bridges and Hudson appear as the enslaved, wounded older gods of theogony; the archetypes of Hesiod are evoked in the peripheral vision—between the lines—of the scriptwriters' speed prose.

Upstairs, Downstairs, in other words, invites us to participate in one of the most satisfying of primal fantasies. Projecting ourselves into this slightly unfamiliar family distanced by history and changes in mores but not far removed from our daily experience, we can punish our parents, disgrace them. And also bind them to us, "downstairs," as Zeus bound his parents, Cronus and Rhea, to the underworld. Under our dominion, they wait upon us, serve us, provide us the necessities of life with a tact and profusion of *petits soins* which they (so criminally) neglected when we were small, and they were Titans. Now, at last, our parents think of nothing except *our* welfare; they have no lives of their own. In turn, we remember them occasionally, take care of them as one might of a good horse or a fragile vase. When they appear in our presence, we smile a little—it's good to feel our power over them. They tremble a little, understanding that should we choose, we could turn them out to starve in the streets.

(Parenthetically, the motif of the "wounded father" is repeated "Upstairs" in Mr. Bellamy's situation. The scriptwriters evidently are fascinated by the pattern. After his wife's death, Mr. Bellamy loses his money which, he complains, is equivalent to emasculation. His children inherit. They are threatening; he feels helpless.)

No wonder the Great American Family—Pat and Lance Loud, Mary and Rhoda, Dr. Kiley and Chief Ironside, Maude, Carol, Bob, Chester—which never has known servants, nor a "downstairs" with anything to it except a furnace and a Ping-Pong table, watches spellbound. ▽

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